漫画人

JAPANESE POP CULTURE & LANGUAGE LEARNING

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MANGAJIN

No. 17

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TEZUKA OSAMU

Japan's "God of Manga"

漫画人
MANGAJIN

CONTENTS

Issue No. 17
published May 1992

WARNING

4 **Politeness Levels** – It's only fair to warn you.
5 **Pronunciation Guide** (and apology from the translators)

FEATURES

8 **Mad • Ad** – Why does Nintendo become Ninteido? Mad Amano comments on the situation in Seattle.
22 **Tezuka Osamu: Japan's "God of Manga"** – The Walt Disney of Japan? There's really much more to it; Fred Schodt, an unabashed Tezuka fan himself, reports.

DEPARTMENTS

3 **Letters** – MANGAJIN gets nailed for a blooper; questions about "v" and "b" in Japanese; etc.
7 **Brand News** – A clever magazine title, and a special on "Special Days."
16 **Basic Japanese: Baby Talk** – An introduction to Japanese Toddler-ese; words used only by small children, and how babies tend to mispronounce some sounds.
75 **Computer • Corner** – Jim Caldwell reports on the latest developments with Unicode.
76 **Classifieds** – Computer Stuff, Job Seekers, Pen Pals, Clubs & more!
78 **MANGAJIN • MONO** – The catalog pages
80 **Vocabulary Summary** – Words appearing in this issue of MANGAJIN

MANGA

10 ***Calvin and Hobbes,*** by Bill Watterson
26 ***The Phoenix,*** by Tezuka Osamu
44 ***Tanaka-kun,*** by Tanaka Hiroshi
46 ***Konnichi-wa Kuriko-san,*** by Terashima Reiko
48 ***What's Michael,*** by Kobayashi Makoto
56 ***Oishinbo (Part II),*** by Kariya Tetsu and Hanasaki Akira

BOOKS

72 **About Books** – Cross-cultural reading
73 ***In the Realm of a Dying Emperor***, by Norma Field

MANGAJIN is a made-up word combining *manga* ("comics/cartoons"), and *jin* ("person/people"). It sounds almost like the English word "magazine" as rendered in Japanese — *magajin*. All of the Japanese manga in MANGAJIN were created in Japan, by Japanese cartoonists, for Japanese readers.

漫画人
MANGAJIN

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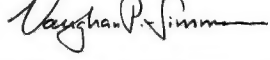
Editor's Note

I have to admit that Tezuka Osamu's manga had never really done that much for me, but after being exposed to the variety of his work that we saw in putting together this issue, I can understand why he is called a genius. He is a great storyteller, and it was as if he introduced an extra dimension to the manga medium. Actually, I think it's the Disney influence — the overly cute characters, big eyes, etc. — that I object to most in his work.

At any rate, Tezuka is a phenomenon in Japanese pop culture, and it's nice to know a little about the man and his work. Also, the segment of *The Phoenix* that we feature in this issue has a historical setting, which may be of interest to the many readers who indicated in our recent survey that they wanted to see more historical manga.

The other feature manga in this issue, *Oishinbo*, is by Kariya Tetsu, one of the better known current manga writers. *Oishinbo* is set in Japan and has a regular cast of Japanese characters, but foreigners also appear from time to time. The foreigners are portrayed as fully functioning members of Japanese society, and in fact, Jeff, the young American studying to become an *itamae* chef in our story, is one hard-working and dedicated dude. Tune in next issue to find out how he fares in a sashimi slice-off against the top Japanese chef at a fancy Tokyo restaurant.

In our next issue we also take a look at Japan's "corporate warriors" (*kigyō senshi*) and the militaristic element in management and business philosophy. The new novel by Michael Crichton, *Rising Sun*, uses this element to create an almost Rambo-type atmosphere of little guy vs. big organization, so we review it next issue, too. We even give some comments on the extensively used Japanese language in *Rising Sun*. Only in MANGAJIN.



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Letters to the Editor

MANGAJIN welcomes readers' comments by letter or fax, although we reserve the right to edit for clarity or length. Please address correspondence to: Editor, P.O. Box 49543, Atlanta, GA 30359. Fax: 404-634-1799

Oops!

Looks like MANGAJIN made a blooper this time. In issue 15, page 15, instead of "satellite broadcast," 衛星放送, the kanji printed was 衛生放送, which is also pronounced "*eisei hōsō*," but would mean something like "hygiene broadcast."
TSAO, SHENG-TE
Ithaca, NY

Well, our blooper was published — do we get a T-shirt? –Ed.

Playing with a full set

I hope you're getting a good response to the "*Dai Tōkyō (Binbō Seikatsu Manyuaru)*" offer. I for one would be very glad to see other offers of manga "full sets" by mail. I'm an hour away from any store selling Japanese-language comics, and the selection is very sporadic.
GARY STAYER
Derry, NH

We sold out our limited supply of Dai-Tōkyō, *and now the first volume is unavailable, so those of you who got full sets, consider yourselves lucky. We now offer a five-volume set of* What's Michael, *not really a "full set" (there are eight in all), but enough cat to keep most people happy. We also offer a full set of* Tanaka-kun *(one volume in his case; see page 78). Now in the pipeline from Japan we have a five-volume set of* Obatarian, *and a three-volume set of* O-jama Shimasu. *Keep your eyes out for more.*

MANGAJIN in Japan

I am a subscriber living in Japan, and I want to continue my subscription when it expires soon. I've been pleased by the language insights and entertained by the humor/drama. But living on a student budget while learning Japanese makes it difficult for me to afford the hefty ¥9,000 yearly rate. This is well over two times the price in the U.S., and only a ¥1,000 savings off the "newsstand" price. With a large subscriber base and distributor here, I would hope it could be more affordable.

P.S. I just noticed in the March issue that you lowered the overseas rate (for other countries) from $100 to $70. Is Japan next?
JEFF CURLEY
Kyoto, Japan

First, let me assure you that no one is getting rich off MANGAJIN. Actually, our paid circulation in Japan (newsstand and subscriber) is just under 10,000 — not too shabby, but not enough to result in much in the way of economies of scale. Japan's postal rates are much higher than in the U.S., and air freight to Japan costs more than we care to think about, so for now, that's the way it has to be. The rates in other countries were adjusted recently, bringing them more in line with Japan's, but in other countries it takes an extra two weeks or more to get your copy.

Please don't think that we are insensitive to the situation of readers like you, but those are the current economic realities.

Lipovitan vs. Ripobitan

The "Mad Ad" article in issue #14 was amusing and interesting, but I don't think you got the name of the product parodied quite right. *Ripobitan* is, of course, the rōmaji rendering of the katakana product name that appears on the label; however, the katakana is itself a rendering of what I am certain is the actual name of the product, "Lipovitan (D)." I have seen bottles and cartons with the name "Lipovitan," and I believe I also saw "Lipovitan" in other contexts, such as advertising, when in Japan. Just as the katakana rendering of a product name from a foreign language is not the actual product name, neither is the rōmaji rendering of that katakana the actual product name, unless the rōmaji happens to match the actual name.

Moving to another subject, while in Japan I sometimes saw foreign words containing the letter "v" rendered into katakana using the symbol for "u" combined with the diacritical marks which changes Japanese "h/f" sounds to a "b" sound. The vowel following would be indicated by one of the small katakana vowel symbols. Thus, the syllable "vi" would be rendered ヴィ. To be sure, words containing "v" were nearly always rendered with one of the standard "b" sounds, but the procedure I've described does exist. Do any of you at MANGAJIN know if that procedure has any official status?
EDGAR J. LAWRENCE
Dayton, OH

Let's see, I guess we're going to have to claim that we were simply writing the Japanese name (リポビタン) in English letters (Ripobitan), rather than writing the "English name" (Lipovitan). It's hard to say what the "real name" is. The product (a vitamin-laced tonic health drink) is sold mostly in Japan, and the Japanese packaging and advertising feature the katakana name. There is an export version which features the name Lipovitan in English letters on an all-English label, but this has not yet carved out a niche in the American pharmaceutical market, and would have to be called a secondary product. Also, Ripobitan/Lipovitan has been around (in Japan) for a long time, and while it would not be unthinkable to use the difficult "vi" sound in a Japanese product name nowadays, in those days the simpler "bi" would surely have been the choice.

Concerning the use of ヴィ for "vi," just last year the Monbu-shō *relaxed their standards and declared that some of these ways of making katakana sounds come closer to the original foreign sounds were acceptable. Apparently the rationale was that more Japanese people are now actually capable of making the sounds thus represented.*

WARNING!

SOME PEOPLE SAY *THERE ARE FEW TRUE "CUSSWORDS" IN JAPANESE BECAUSE IT'S POSSIBLE TO BE JUST AS OFFENSIVE BY USING A LOWER POLITENESS LEVEL.*

The politeness levels found in Japanese frequently have no counterpart in English. This can cause problems for translators. The words *suru* and *shimasu* would both be rendered simply as "do" in English, but in Japanese there is a very clear distinction between the "politeness" levels of these two words. In a more extreme case, *shiyagaru* would also be translated simply as "do" in English, but in Japanese this word is openly offensive.

Learning Japanese from *manga* is a good way to get a "feel" for these politeness levels. You see words used in the context of a social setting.

The danger in "picking up" Japanese is that even though most Japanese people appreciate the fact that you are interested in learning their language and will give you "slack" as a beginner, misused politeness levels can be pretty grating on the Japanese ear, even if they do not reach the point of being truly offensive.

How can I be safe? Politeness Level 3 can be used in almost any situation. Although it might not be completely natural in a very formal situation, it will not cause offense. If you want to be safe, use PL2 only with friends and avoid PL1 altogether.

"Politeness Level" Codes used in MANGAJIN

(PL4) Politeness Level 4 : Very Polite
Typically uses special honorific or humble words, such as *nasaimasu* or *itashimasu*.

(PL3) Politeness Level 3 : Ordinary Polite
Typified by the verb *desu*, or the *-masu* ending on other verbs.

(PL2) Politeness Level 2 : Plain / Abrupt
For informal conversation with peers.
- "dictionary form" of verbs
- adjectives without *desu*

(PL1) Politeness Level 1 : Rude / Condescending
Typified by special words or verb endings, usually not "obscene" in the Western sense of the word, but equally insulting.

These levels are only approximations : To simplify matters, we use the word "politeness," although there are actually several dimensions involved (formality, deference, humility, refinement, etc.). While the level of respect (or lack of it) for the person spoken to or spoken about can determine which words are used, verb forms are determined largely by the formality of the situation. Thus, it is difficult to label the verb *irassharu* (informal form of an honorific verb) using this simple four-level system. In such cases we sometimes use combined tags, such as (PL4-3).

Rather than trying to develop an elaborate system which might be so confusing as to actually defeat the purpose, we feel that this system, even with its compromises, is the best way to save our readers from embarrassing situations.

Pronunciation Guide

THIS IS ONLY A GUIDE! *DON'T TRY TO LEARN JAPANESE PRONUNCIATION ON YOUR OWN. GET HELP FROM A QUALIFIED INSTRUCTOR.*

Pronunciation is probably one of the easier aspects of Japanese. Vowel sounds don't vary as they do in English. While English uses the five letters a,e,i,o,u to make 20 or so vowel sounds, in Japanese there are 5 vowels and 5 vowel sounds — the pronunciation is always constant. There are only a few sounds in the entire phonetic system which will be completely new to the speaker of English.

The five vowels in Japanese are written *a,i,u,e,o* in *rōmaji* (English letters). This is also the order in which they appear in the Japanese kana "alphabet." They are pronounced:

a like the *a* in f*a*ther, or h*a* h*a*!
i like the *i* in macaron*i*
u like the *u* in z*u*l*u*
e like the *e* in g*e*t, or *e*xtra
o like the *o* in s*o*l*o*

The length of time that a vowel sound is held or sustained makes it "long" or "short" in Japanese. Don't confuse this with what are called long or short vowels in English. The long vowel in Japanese has exactly the same pronunciation as the short vowel, but it's held for twice as long. Long vowels are designated by a dash over the vowel (*dōmo, okāsan*), or by repeating the vowel *(iimasu*).

The vowels *i* and *u* are sometimes not fully sounded (as in the verb *desu* or the verb ending *-mashita*). This varies between individual speakers and there are no fixed rules.

Japanese consonant sounds are pretty close to those of English. The notable exception is the r sound, which is like a combination of the English r and l, winding up close to the d sound. If you say the name Eddy and touch the tip of your tongue lightly behind the upper front teeth, you have an approximation of the Japanese word *eri* (collar).

Doubled consonants are pronounced by pausing just slightly after the sound is formed, and then almost "spitting out" the rest of the word. Although this phenomenon does not really occur in English, it is somewhat similar to the k sound in the word bookkeeper.

The *n* sound: When it is not attached to a vowel (as in *na,ni,nu,ne,no*), *n* is like a syllable in itself, and as such it receives a full "beat." When *n* is followed by a vowel to which it is not attached, we mark it with an apostrophe. Note the difference between the word for "no smoking" *kin'en* (actually four syllables: *ki-n-e-n*), and the word for "anniversary" *kinen* (three syllables: *ki-ne-n*).

The distinctive sound of spoken Japanese is partly due to the even stress or accent given to each syllable. This is one reason why pronunciation of Japanese is relatively easy. Although changes of pitch do occur in Japanese, in most cases these are not essential to the meaning. Beginners, especially Americans, are probably better off to try for flat, even intonation. Rising pitch for questions and stressing words for emphasis are much the same as in English.

APOLOGY!
From the translators

Since most of the people who read MANGAJIN are interested in the Japanese language, we strive to reflect the nature of the original Japanese in our translations, sometimes at the expense of smooth, natural sounding English. We ask that you please give us your honorable acceptance of this fact.

– Trans.

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PC Computing, March, 1992

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Computer Currents, December, 1991

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John Heilborn, Contra Costa Times, December, 1991

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BRAND NEWS

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CREATIVE PRODUCT NAMES

Balloon

Tell it like it is! Yes, this is a magazine for mothers-to-be. Even though there are perfectly good Japanese words for "balloon" (風船 *fūsen*, like a child's rubber balloon, and 気球 *kikyū*, like a hot-air balloon), the English word "balloon" is readily recognizable to most young Japanese. Of course, this name is good for a chuckle from Japanese readers as well, and the theme of enjoying pregnancy and birth is part of the concept, which appears on the cover as:

妊娠・出産	を	安心して	楽しめる	生活	情報	誌
Ninshin • Shussan	*o*	*anshin shite*	*tanoshimeru*	*seikatsu*	*jōhō*	*shi*
pregnancy • delivery	(obj)	feel easy-and	can enjoy	lifestyle	information	magazine

"The Lifestyle information magazine that lets you feel easy and enjoy pregnancy and delivery," comes out a little bulkier in English than in Japanese since a subject ("you") and relative pronoun ("that") have to be added.

Balloon includes articles on diet, exercise, fashion, and even financial planning for the mother-to-be, as well as material about childcare.

SPECIAL DAYS

The fact that Japanese numbers, including dates, can be read in more than one way creates a tremendous opportunity for punning and many groups and organizations take full advantage in designating "special days." Here are a few of the "days" that we have come across.

Talk Day

NTT (Nippon Telephone and Telegraph) has designated the 19th of every month as トークの日 (*tōku no hi* = "Talk Day"). The number 10 can be read *tō* (as in 10日 *tōka* = "the tenth day of the month"), and 9 can be read *ku*, so 19 could be read as *tōku*, or "talk." NTT apparently assumes that people will naturally do their talking on the phone on "Talk Day."

Letter Day

Not to be outdone, the Japanese Post Office designated the 23rd of the month as "letter (writing) day." The old Japanese counting system goes *hitotsu, futatsu, mittsu* . . . so the sounds *fu* and *mi* are associated with 2 and 3. Since *fumi* is an old or literary word for "letter," the 23rd was the obvious choice for 文の日 *fumi no hi* = "letter day."

Toilet Day

Why did the Japan Toilet Association (日本トイレ協会 *Nihon Toire Kyōkai*) chose November 10th as トイレの日 (*toire no hi* = "Toilet Day")? The sound *i*, as in *ichi*, is associated with "one," and 0 can be read *rei*. The sound *tō/to* is associated with 10 (see "Talk Day"), or, 10 could be read *i* (1) - *rei* (0). With a little stretching (and reading 10 twice), the date 11/10 can be read as:

11 10
i i to ire(i) → *ii toire* = "good/nice toilet."

We had also heard an explanation that *to* was the particle *to* which means "and," but the official Association explanation is as shown above. Changes like shortening *rei* to *re*, or altering an occasional long or short vowel sound seem to be in the realm of poetic license when making word plays like these.

The Association arose from the "Toiletopia Research Society" (トイレットピア研究会 *Toirettopia Kenkyū-kai*), and is dedicated to improving the quality of public toilets by promoting the sharing of ideas and information. Every year on Toilet Day, they give "good toilet" awards to public toilets that are first of all clean, safe and pleasant; are considerate of the environment and of handicapped users, and have ideas or innovations that might be useful in other public toilets. Of 538 entries last year, 74 received awards. It's really just another kind of quality control.

Thanx to: Stephanie Tomiyasu, Matt Durbin, and Mark Schreiber

Send us your examples of creative product names or slogans (with some kind of documentation). If we publish your example, we'll send you a MANGAJIN T-shirt to wear on your next shopping trip. In case of duplicate entries, earliest postmark gets the shirt. BRAND NEWS, P.O. Box 49543, Atlanta, GA 30359

MAD AD

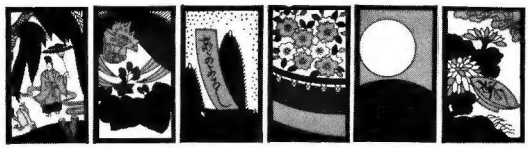
Mad Amano is well known in Japan for his satire and political parodies. A former planning manager with Hitachi, he left the corporate life in 1974 when he won the cartoon prize of *Bungei Shunju*, a leading Japanese journal of political and social commentary. Although he works almost exclusively for the Japanese press, he now lives in the U.S., and he targets the politics and happenings of other countries as much as he does those of Japan. Mad Amano makes full use of the punning potential inherent in the many homonyms found in Japanese.

BACKGROUND

Nintendo and the Mariners: The ball is still up in the air, but as of this writing, video game giant Nintendo, or rather Nintendo's president, Yamauchi Hiroshi, had not received approval (*nintei*, 認定), from the baseball commissioner to purchase a 60% share of the Seattle Mariners. The current owner, Jeff Smulyan, wants to move the team to Florida, but is willing to sell the team (allowing it to stay in Seattle), for $100 million. The city of Seattle supports the sale to a group headed by Nintendo because it wants the team to stay, but commissioner Fay Vincent, noting that "We don't run the game solely as a business," is balking. Nintendo has offered to take a minority share, but Vincent still says he needs "more information." In Japan, such a case could never arise — baseball rules prohibit foreign ownership altogether.

Nintendo and *hanafuda*: Nintendo (actually, it's Nintendō, 任天堂) is an old Japanese company that got its start as a maker of *hanafuda*, traditional Japanese playing cards (which they still make today). The game played with *hanafuda* is well suited to gambling, and at one time it was popular among *yakuza* gangsters. *Hanafuda* are now pretty much in the category of parlor games.

The original *hanafuda* cards *which were the basis for the baseball parody cards in the ad (1/2 actual size — the cards are very small)*



1

NINTEIDO
Ninteidō

マリナーズ 花札
Marināzu *Hanafuda*
Mariners flower cards
Mariners *Hanafuda*

新発売
Shin-hatsubai
newly put on the market
New!

- Mad Amano changes video game giant Nintendo to Ninteido in a reference to the recent attempt by Nintendo president Yamauchi to obtain approval (認定, *nintei*) to purchase a 60% share of the Seattle Mariners pro baseball club.
- the name of the company, 任天堂, is usually written Nintendo in English, but the final –do is really a long –dō sound. It is written with the kanji 堂 (*dō*) which means "temple/hall," and is not uncommon in company names, especially older, more traditional companies.
- as noted above, *hanafuda* are the traditional Japanese "flower cards" that Nintendō started out making many years ago. A complete "deck" is made up of 48 cards, with 12 "suits" represented by flowers which correspond with the 12 months of the year.
- *shinhatsubai* is a combination of *shin* ("new") and *hatsubai* ("put on the market/offer for sale"). It's a standard advertising term used to introduce new products.

2

「ゲームガール」でおなじみのNINTEIDOが, 斬新なデザインの花札を 新発売します。
Gēmu Gāru de onajimi no Ninteidō ga zanshin-na dezain no hanafuda o shin-hatsubai shimasu
Ninteido, that you know so well for "Game Girl," is introducing *hanafuda* with a bold new design.

- Mad Amano changes Nintendo's popular hand-held video game player "Game Boy" into "Game Girl"

今は 「NINTEIDOと言えば,ファミコン」ですが 昔は 「NINTEIDOと言えば,花札」でした。
Ima wa "Ninteidō to ieba, Famicon" desu ga mukashi wa "Ninteidō to ieba, hanafuda" deshita
Nowadays it's "Nineteido means video games," but it used to be "Nineteido means *hanafuda*."

- the Nintendo video game player unit so popular all over the world is called *Famicon* (ファミコン), a contraction of "family" and "computer," in Japan.
- *"Ninteidō to ieba, Famikon"* = literally "If you say Ninteido, (it's) video games." This is standard ad copy-ese.

その伝統あるNINTEIDOの花札に 新風を吹き込む ベースボール•タイプ。
Sono dentō aru Ninteidō no hanafuda ni shinpū o fukikomu bēsubōru type
Baseball-type (cards) bring a breath of fresh air to the traditional Ninteido *hanafuda*.

アメリカで 全然人気の出なかった この 花札 を 日本の野球ファンに お届けします。
Amerika de zenzen ninki no denakatta kono hanafuda o Nihon no yakyū fan ni o-todoke shimasu
(Literally, "We bring these cards, which garnered no popularity whatsoever in America, to the baseball fans of Japan."
→ **These *hanafuda* didn't sell at all in the States, so we're bringing them to baseball fans in Japan.**

3

ゲームの世界を変えたNINTEIDO
Gēmu no sekai o kaeta Ninteidō
(Literally, "Ninteido, that changed the world of games") → **Ninteido, changing the world of games**

Calvin and Hobbes
カルヴィンとホッブス

ビル・ワッタースン

6歳の男の子と想像のパートナー

子どもというものは、しばしば人形に話しかけて遊ぶものだし、J•D•サリンジャーの短編集「ナイン・ストーリーズ」のなかには、自分が想像した目に見えない友だちと遊ぶ女の子が出てくる物語がある。そして、1980年代の後半に、ビル・ワッタースンが生みだした「カルヴィンとホッブス」が、たちまちのうちに大成功を収め、熱狂的な読者の支持を受けているのは、子どもと想像上のパートナーとの関係をマンガに描がいて新しい最良の手法を発見し、掘りさげた点にある。六歳の男の子、カルヴィンの対等の友だちとして登場するホッブスは、実はぬいぐるみのトラなのだ。それを、両親や他の子どもなどが出てくる場面では(彼らには、そうとしかみえないので)動かないぬいぐるみとして描がき、カルヴィンとふたりきりの画面では、子どもの親友のことばをしゃべるトラとして描がくというすばらしい着想をこのマンガ家は得たのである。彼は、チャールズ・シュルツの「ピーナッツ」(作者は、このマンガに夢中になりながら育った世代なのだ)以来の、子どもの世界を描がいて最も成功した新感覚の新聞連載マンガを世に送りだしたことになるが、それほどの人気にもかかわらず、このマンガのキャラクターの商品化を、いまだに許可していない。

小野耕世
Ono Kōsei,
translator of American comics into Japanese, manga critic, and free-lance writer.

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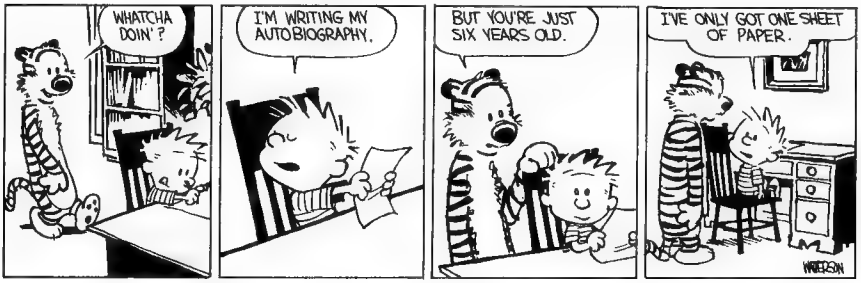


1 2 3 4

1 **Hobbes:** "Whatcha doin'?"

何　やってんの？ (PL2)
Nani yatte-n no
what doing (?)

- "whatcha" = "what are you" の短縮形
- *yatte-n* is a contraction of *yatte-iru* ("is/are doing") from the informal verb *yaru* ("do").
- asking a question with *no* is common in colloquial speech. It's short for *no desu ka*.

2 **Calvin:** "I'm writing my autobiography."

自伝　を　書いてる　の　さ。 (PL2)
Jiden o kaite-ru no sa
autobiography (obj.) am writing (explan.) (emph.)

- *kaite-(i)ru* is from the verb *kaku* ("write").
- *no* indicates he is making an explanation, "It's that . . ." Even though the English does not say "It's that I'm writing my autobiography," the Japanese here would be unnatural without the explantory *no*.
- *sa* adds a kind of informal emphasis.

3 **Hobbes:** "But you're just six years old."

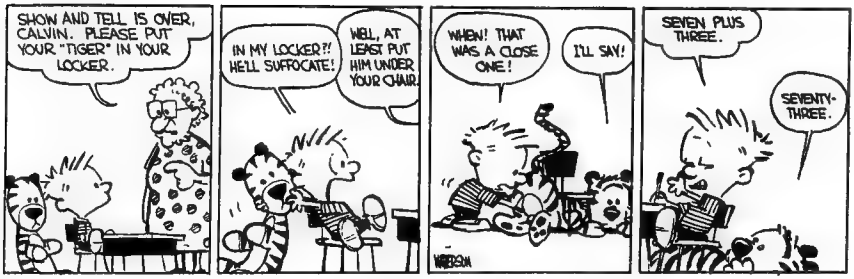
でも　君　は　まだ　六歳　だろ？ (PL2)
Demo kimi wa mada rokusai daro
but you as-for still 6 years old are, aren't you?

- *kimi* is a word for "you" used mostly by males speaking to persons of equal or lower status.
- *mada* ("still/yet") in this case implies "still only" → "just (six years old)."
- *darō,* often shortened to *daro* in colloquial speech, is a PL2 equivalent of *deshō.* Strictly speaking, *darō/deshō* is conjectural ("probably/perhaps/maybe"), but when spoken with a rising intonation it expects the listener to agree ("it is so, isn't it?/right?"). Japanese speakers seem to "ask for" a response from the listener in this way more than English speakers do.

4 **Calvin:** "I've only got one sheet of paper."

だって，書く紙　は　一枚　しか　ないんだもの。 (PL2)
Datte kaku kami wa ichimai shika nai n da mono
but paper for writing as-for one sheet besides there is not (explan.)

- *datte* can be used at the beginning of a sentence like, "but . . ."
- the meaning "(paper) for writing my autobiography" is left implicit in the English, but we felt that the Japanese sounds better if you say *kaku kami* ("paper to write on") instead of just *kami*.
- *shika* is always followed by a negative word later in the sentence (in this case *nai*, "there is not/do not have"). *Shika* and the negative together give the meaning of "only" ‣ *(ichimai) shika nai* = "have only (one sheet)."
- both *n(o) da* and *mon(o)* can be used at the end of a sentence to indicate an explanation is being made: "it's that/because. . ." In informal speech these often pair up with *datte* at the beginning of the sentence. Even though Calvin doesn't say "because . . ." in English, he is in fact making an explanation, and it's natural to use such an explanatory form in the Japanese.


SHOW AND TELL IS OVER, CALVIN. PLEASE PUT YOUR "TIGER" IN YOUR LOCKER.
IN MY LOCKER?! HE'LL SUFFOCATE!
WELL, AT LEAST PUT HIM UNDER YOUR CHAIR.
WHEN! THAT WAS A CLOSE ONE!
I'LL SAY!
SEVEN PLUS THREE.
SEVENTY-THREE.
WATTERSON

1 2 3 4

1

Teacher: "Show and tell is over, Calvin. Please put your 'tiger' in your locker."

カルヴィン、ショー・アンド・テル	の	時間	は	終わったん	だから、
Karubin *shō ando teru*	*no*	*jikan*	*wa*	*owatta* *n*	*da kara*
Calvin show and tell	for	time	as-for	finished (explan.)	because/so

その「とら」	は	もう	ロッカー	に	しまって	ちょうだい。 (PL2)
sono *"tora"*	*wa*	*mō*	*rokkā*	*ni*	*shimatte*	*chōdai*
that tiger	as-for	now	locker	in	put away	please

- *owatta* is the plain/abrupt past form of *owaru* ("finish/be over").
- *n(o) da kara* is like saying "because it is . . ." This meaning is left implicit in the English, but it seems more natural to make it explicit in Japanese.
- the English "your" is often better translated as *sono* ("that") in Japanese, rather than *anata no*.
- *shimatte* is the *–te* form of *shimau* ("finish/put away").
- *chōdai* is an informal but still quite polite word meaning "please give me/let me have." After the *–te* form of a verb it means "please (do)."
- 「ショー・アンド・テル」はアメリカの小学校で自分の大切にしている物やペット、家族の写真などを家から持ってきてクラスで見せる時間のことで、クラスメートに見せながら、説明したり、その物にまつわるエピソードを話して聞かせる。
- アメリカ映画・テレビの学園ドラマなどで見られる高校の廊下にならんだたてながのロッカーは、小学校でも使っている。上着やお弁当、又その他の私物は普通ロッカーに置いておくことになっている。

2

Calvin: "In my locker?!" "He'll suffocate!"

ロッカーに?!		窒息しちゃう	よ! (PL2)
Rokkā *ni*		*Chissoku shichau yo*	
locker in		will suffocate	(emph.)

Teacher: "Well, at least put him under your chair."

じゃ、	せめて	いす	の	下	に	置いておきなさい	ね (PL2)
Ja	*semete*	*isu*	*no*	*shita*	*ni*	*oite oki-nasai*	*ne*
well	at least	chair	('s)	underneath	in/at	place and leave-(command)	(colloq.)

- *chissoku shichau* is a contraction of *chissoku shite shimau*, from *chissoku suru*, "suffocate." Adding *shimau* ("finish/end/put away [see frame 1]") to the *–te* form of a verb either means the action is/will be completely finished, or implies that the action is/will be undesirable — in this case the latter.
- *yo* is for emphasis, reflecting Calvin's agitated state.
- *isu no shita* is literally "under the chair" but implies "under *your* chair." Here, too, to translate "your" as *anata no* would sound unnatural. In fact, you'll notice that most of the personal pronouns are omitted in Japanese.
- *oite oki-nasai* is a command form of *oite oku*, which is the *–te* form followed by the dictionary form of a single verb, *oku* ("to place/put "). *oku* after the *–te* form of any verb (including itself) means to perform the action and then leave things be, so the literal Japanese meaning here is something like "put him under your chair and leave him there."
- *ne* at the end of a command/request gives emphasis and implies that the speaker expects compliance.

3

Calvin: "Whew! That was a close one!"
ヒュー、あぶないとこ　だった。 (PL2)
Hyū abunai toko datta
whew dangerous place/situation was

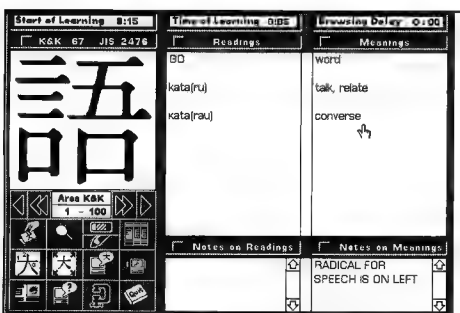
Hobbes: "I'll say!"
まったくだ。 (PL2)
Mattaku da
indeed/really

- *abunai* is literally "dangerous/hazardous," but it's used idiomatically like "close/narrow" in the English expressions "close call/narrow escape."
- *toko* is a contraction of *tokoro*, which literally means "place/location" but is often used idiomatically to refer to an occasion or situation.
- *datta* is the plain/abrupt past form of *da* ("is/are" — the PL2 form of *desu*).
- *mattaku* = "completely/utterly/thoroughly," and *mattaku da* is like saying "it is completely so/you are utterly correct" → "I'll say!"

4

Calvin: "Seven plus three."
7　＋　3　は (PL2)
Nana tasu san wa
seven plus three as-for

Hobbes: "Seventy-three."
7 3 (PL2)
Nanajūsan
seventy-three



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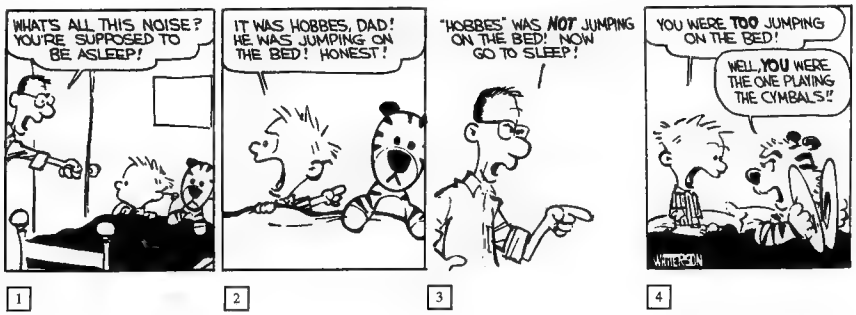
WHAT'S ALL THIS NOISE? YOU'RE SUPPOSED TO BE ASLEEP!
IT WAS HOBBES, DAD! HE WAS JUMPING ON THE BED! HONEST!
"HOBBES" WAS NOT JUMPING ON THE BED! NOW GO TO SLEEP!
YOU WERE TOO JUMPING ON THE BED!
WELL, YOU WERE THE ONE PLAYING THE CYMBALS!
WATTERSON
1
2
3
4

1

Dad: "What's all this noise?"

何　ドタバタやって んだ？

Nani *dotabata yatte-* *n da*

what being noisy (explan?)

- *dotabata yatte-n da* is a contraction of *dotabata yatte-iru no da*, the progressive ("is/are –ing") form of *dotabata yaru* ("be noisy/make noise").

Dad: "You're supposed to be asleep."

おまえ は もう 寝ている はずだろ (PL2)

Omae *wa* *mō* *nete-iru* *hazu daro*

you as-for already be sleeping expectation is, isn't it

- *nete-ru* is a contraction of *nete-iru* ("is/are sleeping" or "be asleep"), from *neru* ("sleep").
- *hazu* is used to indicate the way things ought to be — one's expectations.
- *darō*, often shortened to *daro* in colloquial speech, is a PL2 equivalent of *deshō*, used here to show that agreement is expected.

a Japanese father might simply say:

うるさい　ぞ (PL2-1)

urusai zo

noisy/bothersome (emph)

- *urusai* is really an adjective, but it can be used like "Shut up!"

2

Calvin: "It was Hobbes, Dad! He was jumping on the bed! Honest!"

ホップス だ よ，　パパ，こいつ が ベッド の 上を　とびはねていたんだ．ほんとだよ．(PL2)

Hobbusu *da* *yo* *Papa* *Koitsu* *ga* *beddo* *no* *ue* *o* *tobihanete-ita* *n da* *Honto* *da* *yo*

Hobbes is (emph.) Dad. This guy (subj.) bed ('s) top (obj.) was jumping (explan.). Truth is (emph.)

- in Japanese it's more natural to use present tense when accusing/pointing the finger like this.
- *tobihanete-ita* is from *tobihaneru*, ("bounce/jump up and down"), which combines *tobu* ("jump/fly") and *haneru* ("spring up/bound/hop").
- . . . *n(o) da* is the PL2 equivalent of . . . *n(o) desu* (lit. "it's that . . ."), used when making an explanation.
- *hontō* ("truth") is often shortened to *honto* in colloquial speech.

3

Dad: "'Hobbes' was **not** jumping on the bed! Now go to sleep!"

「ホップス」は　ベッド で はねたり　しない よ！　さっさと寝なさい！ (PL2)

"Hobbusu" *wa* *beddo* *de* *hanetari* *shinai* *yo* *sassa-to* *ne-nasai*

Hobbes as-for bed in/on things like jumping not do (emph.) quickly go to sleep

- *hanetari* is from *haneru* ("spring up/bound/hop") and *shinai* is the negative form of *suru* ("do"). The *–tari* form of a verb plus *suru* gives the meaning of "do things like . . ." In English, Dad states this as if it were an observed fact ("he was not jumping"), but in this case it seems to work better in Japanese to express the underlying assumption ("he could not have been doing anything like jumping").
- *ne-nasai* is a gentle command form of *neru* ("go to bed/sleep").

4

Calvin: "You were **too** jumping on the bed!"

はねてた　くせに (PL2-1)
Hanete-ta　*kuse ni*
were jumping　in spite of

Hobbes: "Well, **you** were the one playing the cymbals!"

だって、シンバルを　ならしてた　のは　きみ　だ　ぞ (PL2-1)
Datte　*shinbaru*　*o*　*narashite-ta*　*no wa*　*kimi*　*da*　*zo*
well　cymbals　(obj.)　were sounding　(nom.)　you　is/was　(emph.)

- *kuse ni* is used to accuse someone of being inconsistent/deceptive — "You act innocent in spite of the fact that you did it" — so it works here as an equivalent to the English "were too." We can speculate that Calvin really wanted to convince his father that Hobbes was jumping on the bed, but since his father has cut off the "discussion," Calvin protests to Hobbes.
- *datte*, commonly used to begin a rejoinder, can be the appropriate equivalent for a variety of sentence-opening words in English: "but/yet/still/though/because/well."
- *hiku* is perhaps the most common verb for "playing" an instrument, but a variety of other verbs are used with particular kinds of instruments — hence *narasu*, "(cause to) sound" for cymbals ‣ *narashite-(i)ta* = "was/were sounding/playing."
- *no* turns the preceding verb (*narashite-ta*) into a noun, making a phrase like "the one that/who. . ." ‣ "The one who was playing the cymbals was you."
- カルビンの "too" の使い方は子供のけんかに良く出てくる。おなじみの"also" (～もまた) や"too much" (～すぎる)という意味ではなく、その動作を行なったのが事実だということを強調している。特に相手が知らん顔をしているとか、既に否定しているときに使う。例えば:

A: "You hit me first."
B: "I did not."
A: "You did too!"　(又は "You did so!")
B: "Did not!"
A: "Did too!" etc., etc., etc.

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Lesson 17 • Baby Talk

Although it doesn't come up in everyday conversation (unless you're a baby), it's nice to know a little about baby talk to see how native speakers progress in their use of Japanese. The examples that we show here fall into two categories.

- Words used only by or to children as substitutes for ordinary adult words,
  e.g., *manma* instead of *gohan* for "food/a meal,"
  nenne suru instead of *neru* for "sleep/go to bed,"
  an'yo instead of *ashi* for "foot/feet."
- Children's mispronunciation of adult words (like *hochii* instead of *hoshii*). As you will see in our examples, this change from "s" or "sh" sounds to "ch" is the most prominent mispronunciation. Although it's hard to say how accurately this reflects the way children actually talk it is a convention used by adults to represent "baby talk."

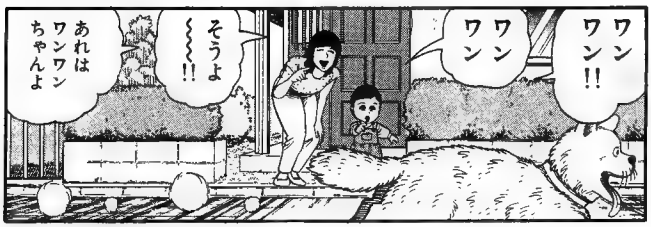
Other characteristics of baby talk, or children's language, include:

- More frequent use of *no* as a sentence ending for both statements and questions.
- More frequent use of *yo* sentence endings (i.e., dropping *da/desu*).
- Heavier use of the honorific *o–* prefix, even when referring to one's own actions or possessions. This results from the parents (especially mothers) using such speech to their children. In this case, it's perhaps more of a diminutive, like adding "nice . . ./ nice little . . ." in English when speaking to children. (Beware: some Japanese people seem to overuse polite speech when talking with foreign students of Japanese, especially beginners.)

We'll start with some of the more widely-used children's words.

Wan (wan)-chan

Wan wan is the ordinary Japanese equivalent of "bow wow/arf arf" in English. The ending *–chan* is a diminutive version of *–san*, added to people's names. *Wan-chan* is used even by older children and adults as a friendly way of referring to a dog (very similar to "doggie"), but *wan wan-chan* is definitely baby talk, perhaps something like calling a dog a "bow wow."



© Kobayashi Makoto / *What's Michael?*

Tamami: ワンワン!! ワンワン
wan-wan wan-wan
"Bow wow!! Bow wow"

Mother: そう よ〜!! あれ は ワンワンちゃん よ
Sō yo~ Are wa wan-wan-chan yo
that's right (emph.) that as-for doggie (emph.)
"That's right! It's a bow wow (doggie)!!"

- the mother uses the emphatic particle *yo* like a verb, or, you could say that she has dropped the verb *da/desu*. This is a characteristic of informal feminine speech, and is not necessarily baby talk.

Bū bū

Looking out a bus window at all the traffic, this toddler (named Tamebō) uses a children's word which, like *wan-wan*, is also an ordinary sound effect used by adults as well as children. Using it this way (as a noun, "vehicle"), however, is definitely baby talk.

© Hosono Fujihiko / *MaMa*

Tomebō: ぶーぶー　ぶーぶー
Bu~ bu~　bu~ bu~
"Honk-honk, honk-honk!"

Hagiwara: うん，ぶーぶーいっぱいねー。
Un　bu~ bu~ ippai　ne~
"Uh-huh, there're lots of honk-honks, aren't there?" (PL2)

- *ippai* can mean "full," or "lots of."

Nenne

© Ueyama Tochi / *Cooking Papa*

The man lying on the floor is the managing director (*jōmu*) of Kanemaru Industries. He is playing with his friend's daughter.

Momoko: じゃあ ねんね しましょう ね
Jā　nenne shimashō ne
"Now, let's go beddie-bye/night-night, okay?"

よし よし
Yoshi yoshi
"There, there."

- like the verb *neru*, *nenne suru* can refer to sleeping or going to bed/lying down.
- *yoshi* literally means "good," or "OK."

Manma

© Tomisawa Chinatsu / *Teyandei Baby*

Mother is ill, so Dad has taken over the care and feeding of the baby. This particular baby happens to be the reincarnation of a tough *yakuza* gangster.

Father: さァ 星くん　マンマ でちゅよ～
Sā Hoshi-kun manma dechu yo~
"OK, Hoshi, it's din-din!"

Sound FX: トン
Ton
(sound of plopping the baby down in the chair)

Hoshi-kun: い...いい!!
I　ii
"N–, No!!"

- *manma* is the baby talk equivalent of *gohan* (as used to mean "food/a meal").
- *dechu* is the baby talk distortion of the verb *desu*. More examples of this kind of mispronunciation are given on the following pages.

Hoshii → hochii

In the world of manga, the *shi* sound is hard for children to make, and with very young children it typically comes out as *chi*. Our more linguistically enlightened colleagues tell us that in the languages of the world, the "s" sound is more common by far than the "ch" sound, and that phonetically, such a substitution is unlikely. No matter what the case, in the world of manga, TV comedy, etc., this substitution is perhaps the most common way of giving speech that infantile touch.

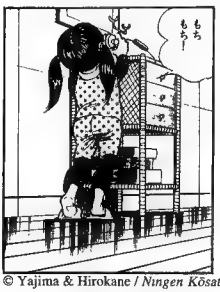
Tomebō: いちご ヨーグルト ほちー。
Ichigo yōguruto hochi~
"I want some strawberry yogurt"

- *hoshii* is an adjective used to describe the object wanted.

© Hosono Fujihiko / *MaMa*

Moshi moshi → mochi mochi

We don't know her exact age, but she might be a little older than Tomebō (above), who is two.



© Yajima & Hirokane / *Ningen Kōsaten*

Megumi: もちもち!
Mochi mochi
"Hello!"

- *moshi moshi* is the standard phrase for "hello" on the phone.

Itashimashite → itachimachite

Resentful of the presence of this friend of his mother, Tomebō seems a little overly polite. The actual expression here is *Dō itashimashite.*

© Hosono Fujihiko / *MaMa*

Tomebō: ど! いたちまちてー
Do itachimachite—
"Not at all/You're welcome"

Sumō → chumō

Some sumō wrestlers are visiting the kindergarten to help make *mochi* rice cakes for a New Year's celebration.

FX: おず おず
Ozu ozu
(effect of the boy's hesitance/apprehension)

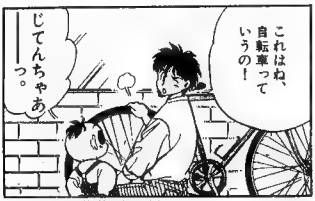
Boy: おちゅもうちゃん。
O-chumō-chan
"Mr. sumō wrestler."

- this also illustrates how the honorific *–san* becomes *–chan* in baby talk.

© Ichimaru / *Okami-san*

Jitensha → *jitencha*

The *sha* sound is a combination of *shi* and *ya*, so when the *shi* becomes *chi*, *sha* becomes *cha* (a combination of *chi* and *ya*).



© Hosono Fujihiko / *MaMa*

Hagiwara: これ は ね、 自転車 っていう の!
kore wa ne jitensha tte iu no
this as-for (colloq.) bicycle called (explan.)
"(You) call this a *jitensha*." → **"This is called a bicycle!"** (PL2)

Tomebō: じてんちゃあーっ。
Jitenchā~!
"Jitenchā—?"

- in this and the example below, *tte iu no* is the equivalent of *to iu no (desu)*. Here, the verb *iu* means "call/refer to."

Kaerimashō → *kaerimachō*

The *sho* sound is a combination of *shi* and *yo*, so when the *shi* becomes *chi*, *sho* becomes *cho* (a combination of *chi* and *yo*).

© Hosono Fujihiko / *MaMa*

Tomebō: かえりまちょ〜〜マーマー!!
Kaerimacho~ Ma~ma~
"Let's go home, Mama!!"

Mother: まーってなさい っていう の!
Ma~tte-nasai tte iu no
wait (command) say that (explan.)
"(I'm telling you to) hold on!"

- *matte-(i)nasai* is from the verb *matsu* ("wait"). This is a gentle command form of *matte-iru*, the "progressive" form — she wants him to "be waiting" for some period of time while she finishes her shopping.
- in this case, the verb *iu* means "say/tell."

Itsu → *Ichu*

The tsu sound is one of the more difficult in the Japanese language, so it's not surprising that children would have trouble with it.

Father: めぐみ!
Megumi
"Megumi!"

Megumi: パパ, いちゅも 遅い の ね...
Papa ichumo osoi no ne
daddy always late (explan) (colloq)
"Daddy is always late (coming home)." (PL2)

© Yajima & Hirokane / *Ningen Kōsaten*

"Me" in the third person?

Children often use their own names to refer to themselves. This child's name is Tometarō, but he's called Tomebō for short. He is infatuated with his kindergarten teacher, Machiko (first name), and in this scene he is announcing that he intends to marry her. (*O*)*yome*(*-san*) is a polite word for "bride," and (*o*)*yome ni naru* (literally "become a bride") is one way to refer to (a woman's) getting married. His misuse of this expression and his mispronunciation of *–san* as *–tan* generate some chuckles in this scene.

© Hosono Fujihiko / *MaMa*

Tomebō: トメボーね　トメボーね、
Tomebō ne　Tomebō ne
まちこセンセー の およめ たんに なる のー。
Machiko-sensē no oyome tan ni naru no~ (PL2)
"I'm uh, I'm uh, I'm going to marry Miss Machiko."

Mother: なに いってん の あんた は もー。
Nani itten　no anta　wa mo~
"What are you talking about?" (PL2)

Man: 留ボー　が お嫁さん　かい、ほっほっほっ。
Tomebō ga oyome-san kai　ho! ho! ho!
"Tomebō is going to be a bride, is he? Ho! Ho! Ho!"

2nd Man: は は は は は。
"Ha ha ha ha ha!"

- *sensei* is frequently used as an honorific suffix with names (instead of *–san*), but using it with the teacher's first name has a kindergarten touch.
- *nani itten no* is a contraction of *nani o itte-(i)ru no*, a very informal (PL2) version of *itte-imasu ka* ("What are you saying?").
- *kai* is a informal, friendly form of the question marker *ka*. *Kai* and *dai* (for *da*) are frequently used by children and by adults in speaking to children.

She is a little older than Tomebō (above), but she still uses her own name to refer to herself. Among female speakers, it's not uncommon for this practice to continue into the teen years. Her father loves to fish, and he always brings home such huge catches of *tai* (sea bream, considered quite a luxury/delicacy), that she is sick of it. In this scene she is saying how much she likes *rāmen*. This is something like an American child who has had too much steak, and would rather have a hot dog. The "Cooking Papa," Iwa-san, makes her some *tai rāmen*, and everyone is happy.

Momoko: ももこ　ね　ラーメン だ～い好き よっ!!
Momoko ne rāmen　da~isuki　yo!
"I just love rāmen."

Iwa-san: そう か
Sō　ka
"Is that so."

- the prefix *dai–* is sometimes written with the kanji for large/big (大), and *dai-suki* is used to express the idea "like very much" ‣ "(just) love."

© Ueyama Tochi / *Cooking Papa*

Adults using children's language

In our final two scenes we see adults talking to children in baby talk. In this scene from *Yawara*, Fujiko had quit jūdō to have her baby, but now she is beginning training again, intent on going to the Olympics. Her husband even helps out with the housework to encourage her to train.

© Urasawa Naoki / *Yawara!*

Fujiko: お母さん, 行って きまちゅ ね〜 いい子 で いてね〜
Okāsan itte kimachu ne~ ii ko de ite ne~
mother go and come back (colloq) good child as be (colloq)
"Mama is going out for a while. You be good, now."

Dad: いよいよ 始めます か!!
iyo iyo hajimemasu ka
at last/finally start (?)
"Are you about ready to start?!!"

- just as *desu* became *dechu* in an earlier example, *kimasu* becomes *kimachu* here. *Itte kimasu* is the standard expression used when going out for a while. It literally means "I will go and come (back)."
- *Ii ko* means "good child," and *ite* (from the verb *iru*, "be") is short for *ite kudasai*, "Please be . . ." Dropping *kudasai* and using the *–te* form of a verb to make a request is pretty much the norm in informal speech.

The director is getting into it: Playing with his friend's daughter, he pretends to eat the imaginary food and uses baby talk. He carries the panda on his back like Japanese mothers carry their babies.

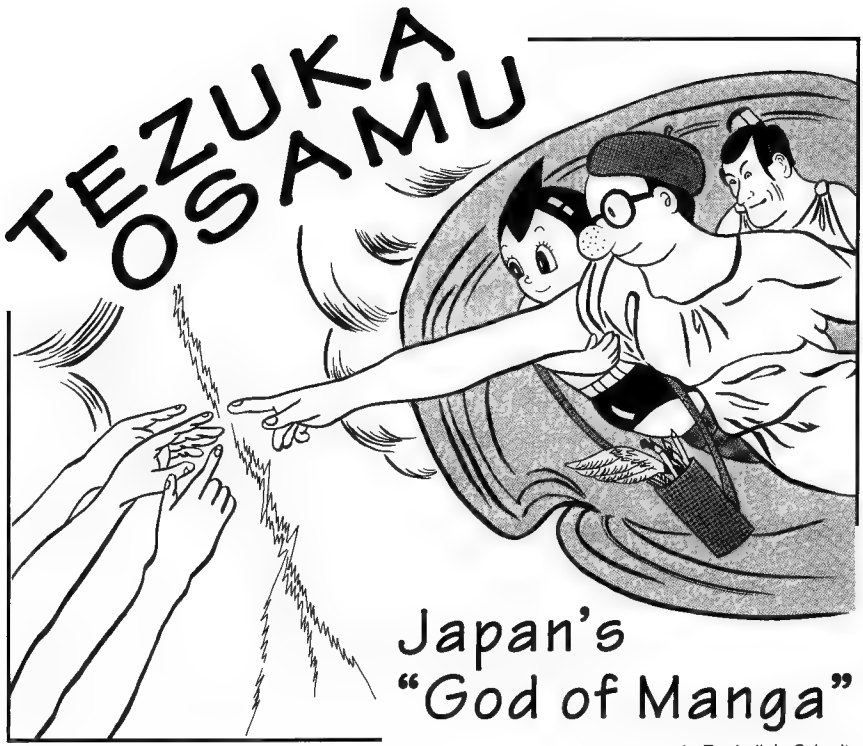
Man: はあ おいちい
Hā oichii
"Ahh, it's yummy."

Momoko: は〜い おかわりしましょう ね
Ha~i okawari-shimashō ne
"OK, let's give you seconds."

Sound FX: パク パク パク
Paku paku paku
(sound/effect of his pretending to eat)

- *okawari* is the honorific prefix *o–* with *kawari*, the noun form of the verb *kawaru* ("change/be replaced"). In this meaning of "another helping/serving of food or beverage" the *o–* is an integral part of the word.

© Ueyama Tochi / *Cooking Papa*



Japan's "God of Manga"

by Frederik L. Schodt

It is with good reason that Tezuka Osamu is referred to in Japan as the *Manga no Kamisama*, or "God of Manga." More than any other individual, he was responsible for the postwar explosion in popularity of manga, and many of the current superstars of the manga world mention his work as being influential and inspirational in the development of their careers.

Tezuka was born in Toyonaka City, in Ōsaka, on November 3, 1928, and he soon exhibited a remarkable ability to draw. As a schoolboy he not only doodled profusely; he collected insects as a hobby, and carefully cataloged them, often painstakingly drawing each one in full-color, photo-like detail. Because of his love of insects — particularly a beetle called the *osamushi* (歩行虫 "ground beetle") — he began adding the character for "insect" (虫, *mushi*) to his given name, Osamu (治), writing it as 治虫 with a cartoon-like flourish of two dots in the character to represent "eyes."

Right after the war, at the age of seventeen, Tezuka debuted as a cartoonist in the *Mainichi Newspaper* with a serialized cartoon strip titled *Mā-chan no Nikki* ("Mā-chan's Diary"). It was a simple, four-panel cartoon, similar to many others, but a year later he created *Shin-Takarajima* ("New Treasure Island"), based on a story by Sakai Shichima. It caused a sensation. *New Treasure Island* was a comic book, nearly two hundred pages long and drawn in a style that made it fast-paced, exciting reading. Tezuka was an avid fan of American animation, and he had incorporated many of the techniques of animation, using different "camera angles" and creating a sense of motion with his page layouts. *New Treasure Island* was so visually oriented that people said reading it was almost like watching a movie. At a time when many people scarcely had enough money for food, and when manga were still a very minor industry, it sold over 400,000 copies.

Drawing in the same style, Tezuka began turning story after story. These found a ready market among entertainment-starved young readers. In addition to traditional Japanese themes, he created science fiction tales with exotic English titles like *Lost World* and *Metropolis*, and adapted foreign classics such as *Faust* and *Crime and Punishment* into his new "story comic" format.

In 1952, after Tezuka moved to Tōkyō and began drawing for major children's magazines, his fame grew exponentially. He lived in a rundown

apartment building called Tokiwasō, and was joined there by young artists who idolized him and wanted to work as his assistants. The apartment building has subsequently become the subject of books and TV documentaries. Many of his former assistants are today the reigning veterans of the manga world.

In 1951 Tezuka began serializing *Janguru Taitei* ("Jungle Emperor"), a story of animals in Africa learning to live together, and the next year he began drawing *Tetsuwan Atomu* ("Mighty Atom"), the story of a robot-child who "fought for peace." Both of these became instant hits, and today are among the most beloved of Tezuka's tales; the hero of *Jungle Emperor* is currently the mascot for the Seibu Lions professional baseball team, while Atom advertises securities.

No matter what genre of manga Tezuka dabbled in, he seemed to discover new possibilities. In addition to boys' comics, he was a pioneer of comics for girls. In 1954, he used his "story comic" techniques to create *Ribon no Kishi* (literally, "A Knight in Ribbons," but usually translated as "Princess Knight"). *Ribon* was set in the Middle Ages in Europe, and (as the title hints) starred a young girl with a severe gender identity crisis (a staple of girls' comics today). Its enormous popularity helped jump start the current phenomenon of manga exclusively for girls and women. Beginning in the sixties, Tezuka also began developing stories with increasingly sophisticated themes for an older audience, trying to create in manga what others had done with literature. In the process he created numerous works considered manga classics, many of them thousands of pages long, with intricate plots and characterizations. *Hi no Tori* ("Phoenix"), is a long, *raga*-like story of karma and reincarnation. *Buddha* is about the life of Buddha. *Adolf ni Tsugu* ("Tell Adolf") is a gripping story of two boys named Adolf born in Kōbe, Japan, before World War II — one half-Japanese and half-German, and one Jewish German — and how their destinies were linked to Adolf Hitler. It won the 1986 Kōdansha Manga award.

By the early sixties, Tezuka had become so successful that he could afford to indulge his other passion — animation. With his own animation company, aptly titled "Mushi Productions," in 1963 he turned *Tetsuwan Atomu* into Japan's first black and white television animation series; in 1965 he made *Janguru Taitei* into Japan's first color series. Both series were exported to the United States, moreover, where they were dubbed, and shown on network television under the titles *Astroboy* and *Kimba, the White Lion*, respectively. Most young American fans had no idea they had originated in Japan.

Tezuka went on to make scores of other TV series and theatrical features. Animation was more than a commercial venture for him, though. As he often joked, manga were his wife; animation was his mistress. The money he made from manga he often lost on animation projects. Many were completely noncommercial, and fell into the experimental category. One example is the humorous short, *Broken Down Film*, which has recently been given fairly wide exposure at animation screenings in the U.S.

What was the secret of Tezuka's success? Abroad, Tezuka is often called the "Walt Disney of Japan" as if this somehow explains everything. But unlike Disney, who became more of a vi-

Best known to Americans
are these two Tezuka characters:

Tetsuwan Atomu
(鉄腕アトム), the original Japanese name, is sometimes translated as "Mighty Atom," but for the American market he was renamed "Astroboy." Tezuka began drawing the manga in 1952, but it was not until 1963 that it was done in animated form. After tremendous success as Japan's first black and white television animation series, it was exported to the U.S., and dubbed in English.

Janguru Taitei
(ジャングル大帝) is literally "Jungle Emperor." The animated series was distributed in the U.S. as *Kimba, the White Lion*. The manga series began in 1951, and in 1965 it was made into Japan's first color animation series.

sionary marketer and promoter, Tezuka was first and foremost a story teller. He generated ideas and plots as easily as some people breathe, and he also had the artistic ability to bring his stories to life visually.

In a sense it was a fluke of history that a man of Tezuka's intellect and talent became a manga artist. I had the opportunity to get to know him fairly well as a person, and I was always amazed by his mental faculties. He had a near-photographic memory, and he was also one of the most intellectually curious people I have ever met. He was extremely well read, and could carry on a conversation about nearly any subject. He constantly peppered everyone around him with questions. He was very well educated; in fact, he was a licensed physician with a medical degree from Osaka University's College of Medicine. His research had been done on the sperm of pond snails.

The other amazing thing about Tezuka was his phenomenal productivity. During his lifetime he drew over 150,000 pages of comics. Often he drew an incredible three hundred pages a month. Partly this was accomplished by using assistants to help him shade in backgrounds and add details, and partly it was accomplished by drawing in a simplified style, heavily influenced by the animation of Walt Disney and Max Fleisher. But most of all, it was due to his abnormal powers of concentration. Tezuka could draw anywhere, at any time, and he normally slept only around four hours a night. I was once with him in Florida for the production of a TV special. At the end of a long day of shooting, I finally bid him good night at the hotel, went back to my room, and fell asleep exhausted. Early in the morning when I met him again, he showed me the penciled and inked pages he had completed — he had stayed up all night, working, yet he betrayed no sign of fatigue.

Osamu Tezuka died of stomach cancer on February 9th, 1989, at the young age of sixty. His death never made more than a brief mention in a few U.S. newspapers, but in Japan it received extensive press coverage. His lifespan coincided almost exactly with the reign of the Showa emperor, but many people seemed far more shocked by his death than that of the emperor, who only preceded him by a few weeks. The emperor had lingered on so long, and was so old, that when his death finally came it was almost anticlimactic. Tezuka took everyone by surprise. The media was saturated for weeks with retrospectives on his life — no wonder, because entire generations had grown up on his comics and his animation.

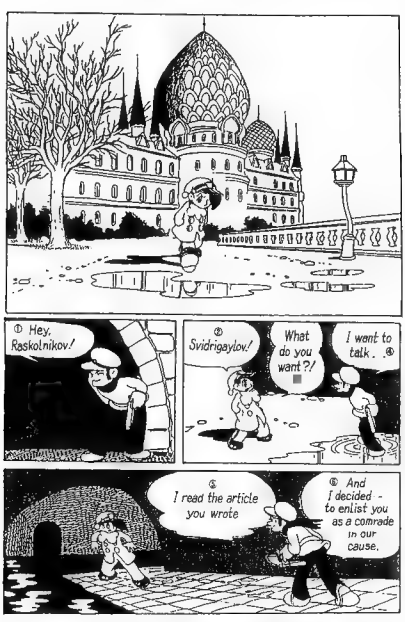
What is Tezuka's most representative work? I'm sure that he would want to be remembered most for *The Phoenix*. There may be better drawn manga, but I've never encountered anything that surpasses *The Phoenix* in scope and richness of theme.

Tezuka began drawing *The Phoenix* in 1954, but he did not really immerse himself in it until 1967. From then on, it became what he fondly referred to as his *raifu wāku*, or "life work." Sometimes he stopped drawing it for years at a time. Sometimes he had to change the magazines in which it was being serialized. But he always returned to it, and he kept working on it until his death. The story had its stronger and weaker segments, as one can imagine, but it became his most intellectually challenging work.

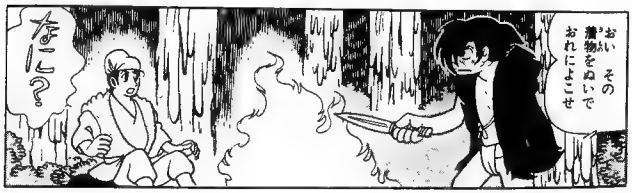
In *The Phoenix*, Tezuka examines the meaning of life. The story is actually many stories, featuring men, women, other life forms, and even robots, and it is set in this world and in outer space, in both the past and the future. Often it jumps from the future to the past, and vice versa, and sometimes it slowly seems to be converg-

罪と罰
Tsumi to Batsu
Crime and Punishment

One of Tezuka's early works, this was drawn in 1953 as an exploration of the potential of the manga medium. Rendering this psychological thriller in manga format was quite an ambitious project given that most manga readers at the time were children. Thirty-seven years later, after Tezuka's death in 1989, this English version of the manga story was published by *The Japan Times*. The original Japanese is shown at the bottom. The book is for Japanese people studying English as well as for native speakers of English.


① Hey, Raskolnikov!
② Svidrigaylov!
What do you want?/
I want to talk. ④
⑤ I read the article you wrote
⑥ And I decided - to enlist you as a comrade in our cause.

①もし、あなた!! ②スビドリガイロフ!! ③ぼくになんの用だ!! ④相談です ⑤ぼくはあなたの論文を読んだんです ⑥そして決めたんですよ。あなたを同志にしようと……



From *The Phoenix:* Akanemaru encounters the violent Gaō who not only robs him of his clothing, but also slashes his arm, rendering it useless for sculpting. Akanemaru's talk of his comfortable and fulfilling life had aroused intense anger in Gaō by making him even more aware of how miserable his existence was.

ing on the present. Often, through reincarnation, similar characters appear in different times. The phoenix appears only once in a while, but because it is a supernatural force, an immortal observer, and occasional protector of mankind and life in the universe, it is the main unifying element in a long saga.

By the time Tezuka died he had written and drawn over 4,000 pages of *The Phoenix*. Compiled into twelve books these are sold today as paperbacks and hardback editions.

In the late seventies, a friend and I translated the first six *Phoenix* stories, but very little of Tezuka's work has been published in English, and these translations remain unpublished. In terms of quality, and story line, I personally think that *Hō-ō* is the best book in the series, and the most representative of the overall theme. *Hō-ō* (鳳凰) is an ancient word for *phoenix*, but in English this book would probably be better titled *Karma*.

Hō-ō is set in the eighth century, when Japan was still being consolidated as a nation-state. It stars two men: Gaō and Akanemaru. Gaō, crippled as a child, lacks an eye and an arm, and later develops a hideously deformed nose. After being persecuted by his fellow villagers, he develops a violent, cruel streak, and he becomes a mass murderer. But in occasional acts of compassion, such as when he spares a ladybug from being crushed, he exhibits the potential for redemption. Akanemaru is everything Gaō is not. He is healthy, handsome, and a gifted wood-carver. One day, however, he accidentally runs into Gaō, who cruelly stabs him in the right arm, rendering him a semi-cripple, too.

The two men's paths diverge, but their destinies are inextricably linked. Gaō continues in his murderous ways, until he meets a priest who inspires him to enter the priesthood. Ironically, he discovers that he, too, has an enormous talent for carving and sculpting, despite his handicap. Akanemaru, on the other hand, also meets up with a priest, who helps him recover and encourages him to continue carving with his one good arm. But rather than pursuing a purely spiritual path, Akanemaru becomes wrapped up in the religious politics of the time, and in the process of seeking fame and fortune, begins to lose his artistic soul.

After many twists of plot, and twists of fate, Gaō and Akanemaru are paired in a competition to see who can create the best gargoyle-tiles for the roof of Tōdaiji temple, which is being built in Nara. Gaō's creation, it turns out, is far more powerful than Akanemaru's. But when Akanemaru recognizes his competitor as his assailant from years ago, and a former mass murderer, he exposes him. Gaō thus not only loses the competition, but his other arm is hacked off in punishment, and he is banished to wander the wilderness. Not all goes well for Akanemaru, however. His spiritual hypocrisy is exposed, and he dies during a fire that later sweeps part of Tōdaiji temple. Gaō, it turns out, is not only the greater art-

(continued on following page)

Gaō discovers his talent: he happens on a village where everyone is insane because of possession by evil spirits. Beseiged by the desperate villagers, and unable to help in any other way, he carves a *ma-yoke* statue which acts as a talisman to ward off the spirits from the entire village. All of the villagers return to normal, and for the first time in his life, Gaō experiences the gratitude of other human beings.

ist; through his suffering and dedication, he has also become a more enlightened being.

Like all the other volumes in *Phoenix*, *Hō-ō* is a story of birth, death, and the struggle to survive, and it interweaves key Buddhist concepts of karma and transmigration of the soul. But it also incorporates a great deal of eighth century Japanese history. Historical figures such as Kibi no Makibi and Lord Tachibana appear. Their political rivalry and scheming take place during a period when Buddhism was more than a religion to the ruling elite; it was also a tool to unify Japan. In the sequence reproduced here in MANGAJIN, Akanemaru has been ordered by a high-ranking politician to carve an image of the phoenix, or face death. He therefore begs Kibi no Makibi, a scholar and official of the Imperial Court, for a chance to see the phoenix. In the opening frame, Kibi no Makibi has admired one of Akanemaru's other carvings and wants to acquire it for himself.

Fred Schodt is the author of *Manga! Manga! The World of Japanese Comics*, and a frequent contributor to MANGAJIN.

The story, published in MANGAJIN in three installments beginning with this issue, is just a small part of Vol.4 of The Phoenix. The entire work makes up 12 volumes and runs over 4,000 pages.

1

Kibi no Makibi: もちろん ただで と は いわん / 条件 を いえ
Mochiron tada de to wa iwan / Jōken o ie
of course for nothing (quote) as-for won't say/ask / conditions/terms (obj.) say
"Of course, I won't ask you (to give it to me) for nothing. State your conditions." (PL2)

Akanemaru: 鳳凰 でございます
Hōō de gozaimasu
phoenix is/are (polite)
"The phoenix, sir." (PL4)

- *tada de* = "free/without cost/for nothing"
- *to wa iwan* is a contraction of *to wa iwanai*, a negative form of the quotative *to iu* ("say/say that . . ."). Adding *wa* can be thought of as emphasis.
- *ie* is the plain/abrupt command form of *iu* ("say"). • *de gozaimasu* is a PL4 equivalent of *desu* ("is/are").
- Kibi no Makibi, a nobleman who lived from 693 to 775, went to China with an embassy in 717 and stayed on as a *ryūgakusei* ("foreign student") until 735. He later made the treacherous journey a second time, as Deputy Ambassador.

2

Akanemaru: 私 は 鳳凰に とりつかれています その鳥 を 見ないうち は . . .
Watashi wa hōō ni toritsukarete-imasu Sono tori o minai uchi wa
I as-for by phoenix am possessed that bird (obj.) while [I] haven't seen as-for
"I am possessed by the phoenix. Until I see it, . . ."

死ぬ まで 心 が やすらぎません
shinu made kokoro ga yasuragimasen
die until heart (subj.) will not rest/be stilled
"my heart will not rest until I die." ‣ **"my heart will never be at peace."** (PL3)

- *toritsukarete-imasu* is a PL3 passive form of *toritsuku* ("cling to/catch hold of/possess").
- *minai* is the plain negative form of *miru* ("see").
- *uchi* is literally "inside/within," but when modified by *minai* it implies "within the time when I haven't seen." In the pattern . . . *uchi wa* . . . *nai/masen*, the meaning becomes "will not . . . until . . ."
- *yasuragimasen* is the PL3 negative form of *yasuragu* ("rest/be stilled/be calmed").

3

Akanemaru: 私 は 唐 の 東 に ある という 蓬莱島 へ わたって . . .
Watashi wa Tō no higashi ni aru to iu Hōrai-tō e watatte
I as-for Tang ('s) East in exists they say Penglai Island to cross over-and

鳳凰 と いう 鳥 を ひと目 でいい から 見たい のです
hōō to iu tori o hito-me de ii kara mi-tai no desu
phoenix (quote) called bird (obj.) one glance is enough because want to see (explan.)
"I want to travel to the island of Penglai that they say is east of China and see the bird called phoenix, even if to have only a single glance." (PL3)

- *Tō* is the Japanese name for the Tang dynasty of China, which lasted from 618 to 907.
- *Tō no higashi ni aru to iu* is a complete thought/sentence modifying *Hōrai-tō*. *Hōrai-tō* is the Japanese name for the island called Penglai in Chinese, an "island of immortals" that legend placed in the sea east of China. • the suffix *–tō* (read as *shima* by itself) designates an island.
- *watatte* is the *–te* form of *wataru* ("traverse/cross"), a verb frequently used when speaking of traveling to a place/land that lies across a body of water. The *–te* form here functions as "and."
- . . . *de ii* following a small amount/number means "even only . . . is/will be enough."
- *mi-tai* is the "want to" form of *miru* ("see/look at/meet"). • *no desu* shows he is making an explanation.

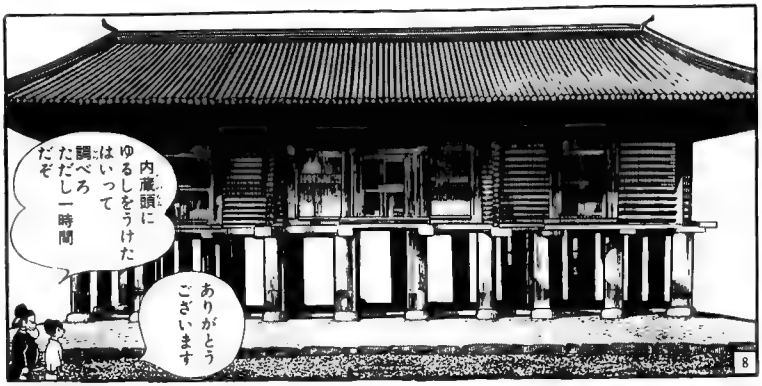
4

Akanemaru: 私 を 遣唐使 の お供 のひとりに おくわえ ください ませ
Watashi o kentōshi no o-tomo no hitori ni o-kuwae kudasaimase
I/me (obj.) Tang emissary ('s) (hon.)-attendants one of (hon.)-add to please
"Please include me as one of those who accompany the emissaries to China." (PL4)

Kibi no Makibi: おまえは 大陸 へ わたりたい の か? / これ は むつかしい 条件 だ な
Omae wa tairiku e watari-tai no ka / Kore wa mutsukashii jōken da na
you as-for continent to want to cross (explan.) (?) / this as-for difficult condition is (emph.)
"You want to travel to the continent? That's a lot to ask." (PL2)

- *kentōshi*, made up of kanji meaning literally "dispatch-to-Tang-officer(s)," can refer either to the individual members of the embassy party (especially the leading emissary), or to the embassy party as a whole.
- *o-kuwae kudasaimase* is a PL4 equivalent of *kuwaete kudasai*, from the verb *kuwaeru* ("add/append"). The *–te* form of a verb plus *kudasai* ("please give") is the standard way to ask someone to do something.
- *omae* is a rough, masculine word for "you." • *watari-tai* is the "want to" form of *wataru* ("cross").
- asking a question with *no ka* is literally like saying "is it that . . ." — i.e., it asks for an explanation.
- *mutsukashii* = *muzukashii* = "difficult" • *da* is the PL2 equivalent of *desu* ("is/are").
- *na* is a mostly masculine equivalent for *ne*, which often implies the speaker expects confirmation/agreement from the listener ("is, isn't it/right?"), but in this case merely provides light emphasis.

(continued on following page)


内蔵頭にゆるしをうけたはいって調べろただし一時間だぞ
ありがとうございます
8

9

10

5

Kibi no Makibi: 不可能 だ! / 遣唐使 の メンバー には きびしい 審査 が いる のだ
Fukanō da / Kentōshi no menbā ni wa kibishii shinsa ga iru no da
impossible is / Tang embassy ('s) members for strict examination (subj.) need/must have (explan.)
"It's impossible. For members of the embassy strict screening is necessary." → **"It's impossible. Members of the embassy must be strictly screened."** (PL2)

- in the world of manga, eighth century Japanese characters can use English words like membā ("member").

6

Kibi no Makibi: そうだ 特別の はからい で おまえ に 見せてやってもよい
Sō da Tokubetsu no hakarai de omae ni misete yatte mo yoi
(sudden idea) special arrangement by you to am willing to show
"Oh, I could show it to you through a special arrangement." (PL2)

- *sō da* (literally, "[it] is so") is often used like an exclamation at the beginning of a sentence to express a sudden realization/thought/idea, like "Oh, I know/that's it!"
- *tokubetsu no hakarai de* is an expression meaning "by special arrangement/dispensation."
- *misete* is the *–te* form of *miseru* ("show") and *yatte* is the *–te* form of *yaru* ("give [to you/him/them]"). *yaru* after the *–te* form of a verb implies the speaker is doing the action for the benefit of the listener or someone else — "do for you/her/them." It also indicates that the speaker ranks above the recipient.
- *–te mo yoi* (or *–te mo ii*) referring to another person's actions means the action is permitted/acceptable, but when referring to one's own action is best thought of as expressing a willingness to do the action. *–te/-de mo* means "even if" and *ii/yoi* means "good/fine/well," so he is literally saying "it's fine/okay if I show you." What he is going to show remains ambiguous until the next frame.

7

Kibi no Makibi: 正倉院 の 御物 じゃ
Shōsō-in no gyobutsu ja
Shōsō-in ('s) imperial treasures is/are
"(I mean) the imperial treasures in the Shōsō-in." (PL2)

あの中に 鳳凰 が たしか あった と 思う
Ano naka ni hōō ga tashika atta to omou
within that phoenix (subj.) certain existed/there was (quote) think
"I'm quite certain there was a phoenix among them." (PL2)

- *Shōsō-in*, illustrated in the next frame, is a storehouse next to Tōdai-ji temple in Nara (the one with the Great Buddha) to store a priceless collection of ornamental and fine art objects of the 8th Century. The objects were donated by the imperial house, and many came from China or other countries all across Asia.
- *ja* is used typically by older males as a substitute for *da/desu* ("is/are").
- *tashika* means "sure/certain," and *atta* is the plain/abrupt past form of *aru*, "exists/there is," so *tashika atta* looks like "certainly existed." But when *tashika* is used as an adverb like this without a following *ni*, it implies a somewhat less certain "I think/if I'm not mistaken/I'm pretty sure." Such phrases quite commonly end with *to omou* (". . ., I think").

8

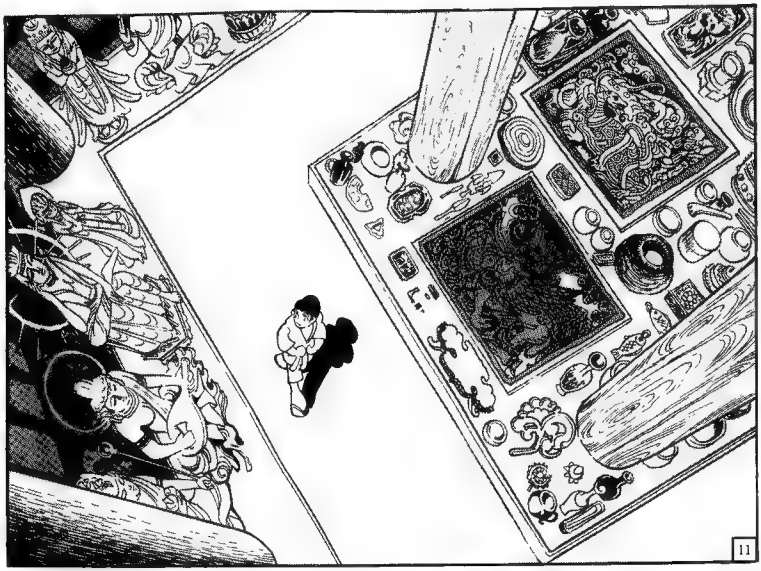
Kibi no Makibi: 内蔵頭 に ゆるし を うけた はいって 調べろ ただし 一時間 だ ぞ
Kura no kami ni yurushi o uketa Haitte shirabero Tadashi ichijikan da zo
curator from permission (obj.) received enter-and investigate provided that 1 hour is/are (emph)
"I have received permission from the curator. Go in and look around. But you have only one hour." (PL2)

Akanemaru: ありがとうございます
Arigatō gozaimasu
thank you
"Thank you very much." (PL4)

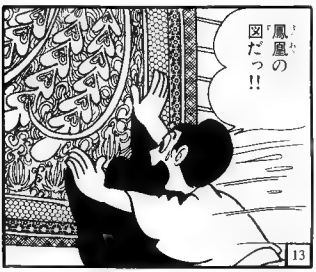
- *kura* is "storehouse" and *kami* means "head official/director," so *kura no kami* is literally "the head/director of the storehouse(s)."
- *uketa* is the plain/abrupt past form of *ukeru* ("receive/accept").
- *haitte* is the *–te* form of *hairu* ("enter/go into"). The *–te* form in this case functions like "and" → "go in and (investigate)."
- *shirabero* is the plain/abrupt command form of *shiraberu* ("investigate/inquire into/research/check out").
- *tadashi* is used when qualifying a statement or setting conditions for something, like "provided that/on condition that." "Only" is implicit: "Provided that it is (only) one hour."
- *zo* is a rough, masculine particle for emphasis.

9

Sound FX: コツリ コツリ
Kotsuri kotsuri
(effect of heels striking floor while walking)



これは?
12


鳳凰の図だっ!!
13

この鳥が!
……
14

12

Akanemaru: これ は?
Kore wa
this as-for
"(What's) this?" (PL2)

- the implied full sentence is *Kore wa nan da*, "As for this, what is it?"

13

Akanemaru: 鳳凰 の 図 だっ
Hōō no zu da!
phoenix of drawing is
"It's a painting of the phoenix!" (PL2)

- *no* can indicated a wide variety of relationships between two nouns, but in this case simply means "of" ‣ "drawing of the phoenix." It's important to remember in such cases that the first noun is stating/describing a characteristic of the second (i.e., modifying the second), never the other way around.
- *zu* can refer to any kind of illustration, including diagrams, graphs, charts, maps, etc.

14

Akanemaru: この 鳥 が!
Kono tori ga
this bird (subj.)
"This bird is . . ." (PL2)

- the implied sentence is something like *Kono tori ga watashi no sagashite-iru tori na no da*, "This bird is the bird I've been looking for."

私はきっと
唐へわたる
そしてこの鳥と
死ぬまでに
かならずめぐり
あうぞ……
かならず!!
15

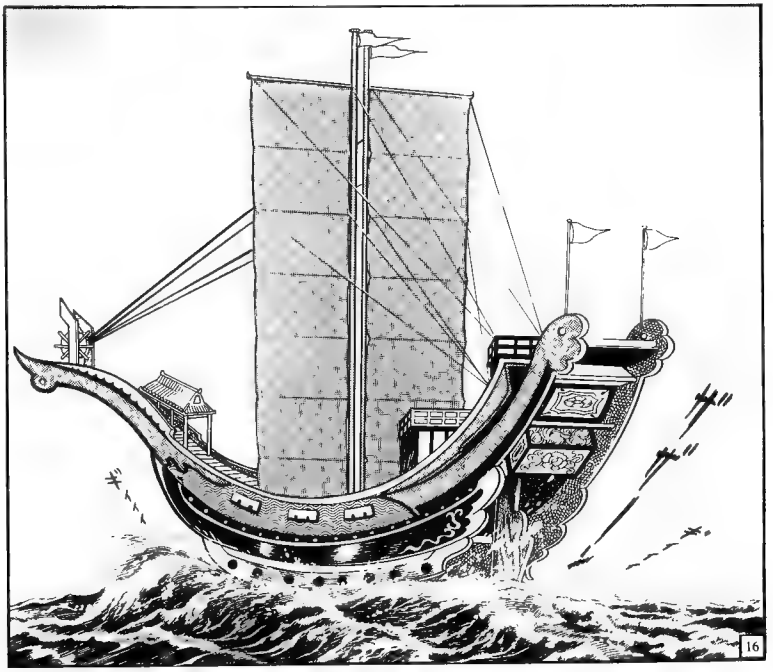
15

Akanemaru: 私 は きっと 唐 へ わたる
Watashi wa kitto Tō e wataru
I as-for certainly/definitely Tang to cross/go
"I know I *will* go to China." (PL2)

そして この鳥と 死ぬまでに かならず めぐりあう ぞ...
Soshite kono tori to shinu made ni kanarazu meguriau zo
and with this bird before I die definitely/without fail will meet /come together (emph.)
"And before I die I'm sure I will somewhere come upon this bird . . . " (PL2)

かならず!
Kanarazu
definitely/without fail
"I'm sure I will!!" (PL2)

- *kitto* and *kanarazu* both mean "certainly/definitely/positively." They essentially express a strong belief that what follows is true or will take place. When used with regard to one's own plans/desires/intents, they express a very strong determination to carry them out: "I'll do it for sure/without a doubt."
- *kono tori to* ("with this bird") connects most directly to *meguriau* ("meet/come upon") → "meet with/come upon this bird."
- *made* = "until (a certain time)," but *made ni* = "by (a certain time)," so *shinu made ni* means "by the time I die (I will meet)" → "(I will meet) before I die."
- *meguriau* combines *meguru* ("turn/go around/wander") and *au* ("meet") to refer to the kind of meetings that occur in the course of long wanderings — either in the literal sense of traveling or in the figurative sense of "wandering" through life → "come upon/run across somewhere" or "meet by chance/by the providence of fate."


ギィィィ
16
鳳凰は
何万年も
生き
17
弓矢にも
死なず
首をきれば
生まれかわり
怒ると
熱して
火を発し
相手を
焼き殺す
ピャッ
ピャッ
ピャッ
ピャッ
ピャッ
18

16

Sound FX: ザザーン
Zaza—n
Whoosh (effect of wave breaking against hull of ship)

Sound FX: ギィィィ　ギィィィ
Giiii　*giiii*
Creak creak (effect of wooden ship creaking with the motion of the waves)

17

Akanemaru: 鳳凰　は　何万年　も　生き
Hōō　*wa*　*nan-mannen*　*mo*　*iki*
phoenix as-for　tens of thousands of years　even　lives-and
"The Phoenix lives tens of thousands of years, and. . ." (PL2)

Sound FX: ギィィィ　ギィィィ
Giii　*giii*
Creak creak

- *nan–* (the contracted form of *nani*, literally "what") as a prefix for *man* ("ten thousand") means "how many (tens of thousands)," but when this is followed by the particle *mo*, the meaning becomes "several/many," as in "several tens of thousands," but in English there is usually no need to specify "several." • *–nen* is the counter suffix for "years."
- *mo* after a number implies that that quantity or amount should be considered large/a lot.
- *iki* is a continuing form *ikiru* ("to live"), indicating the sentence is not finished (it continues in the next frame); it can be thought of as a truncated *–te* form, and functions like ". . . , and . . ."

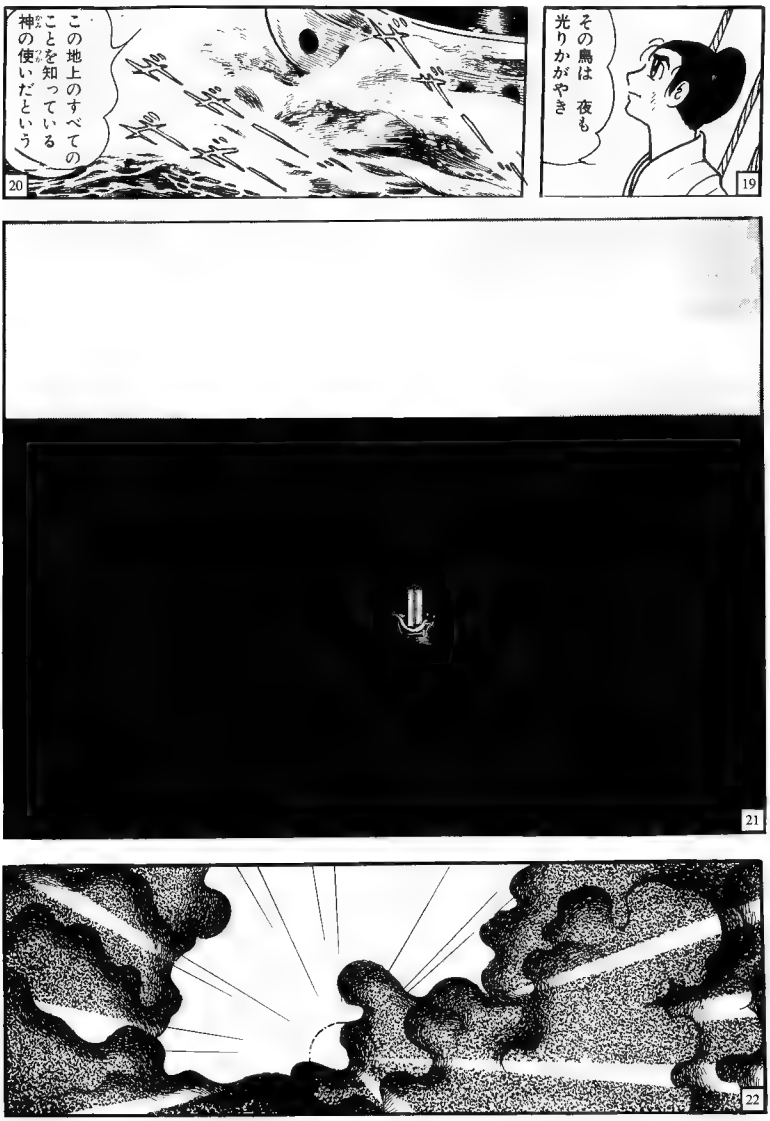
18

Akanemaru: 弓矢　に　も　死なず　首　を　きれば　生まれかわり
yumiya　*ni*　*mo*　*shinazu*　*kubi*　*o*　*kireba*　*umarekawari*
bow & arrow　with　even　not die-and　neck　(obj.)　if/when cuts　is reborn-and
". . . cannot be killed with a bow and arrow, (and) even if (someone) cuts its head off, is reborn, and . . ." (PL2)

怒る　と　熱して　火　を　発し　相手　を　焼き殺す
okoru　*to*　*nesshite*　*hi*　*o*　*hasshi*　*aite*　*o*　*yakikorosu.*
get angry　if/when　heat up-and　fire　(obj.)　emit-(and)　opponent　(obj.)　burn to death
". . . when angered, heats up and gives off fire and burns the culprit to death." (PL2)

Sound FX: ピャポ　ピャポ　ピャポ　ピャポ　ピャポ
Pyapo　*pyapo*　*pyapo*　*pyapo*　*pyapo*
Cree cree cree cree cree (cries of gulls)

- *yumiya* combines the kanji for "bow" and "arrow," and can mean either "bow and arrow" or "the arrow of/from a bow" depending on context.
- *shinazu* is an archaic form that means the same as *shinanaide*, the negative *–te* form of *shinu* ("die"); like the *–te* form, it often implies "and . . ." → "does not die, and . . ."
- *kireba* is a conditional "if/when" form of *kiru* ("cut/chop off"). *Kubi o kiru* is literally "cut its neck," but the meaning is "cut its head off."
- *umarekawari* is a continuing form of *umarekawaru*, combining *umareru* ("be born") and *kawaru* ("be changed/altered") → "be reborn." Since the *–te* form, *umarekawatte*, is actually a contraction of *umarekawarite*, this, too, can be thought of as a truncated *–te* form.
- *nesshite* is the *–te* form of *nessuru* ("heat up"), a verb formed from *netsu*, a noun for "heat," plus *suru* ("do/make").
- *hasshi* is the truncated *–te* form of *hassuru* ("emit/send off"), a verb formed from *hatsu*, meaning "departure/sending," plus *suru*.
- *aite* basically means "counterpart" (for animate things only) and can be used to refer to persons ranging from a "companion/mate/partner" to a "rival/opponent/enemy."
- *yakikorosu* comes from the verbs *yaku* ("burn") and *korosu* ("kill") → "burn (someone) to death."


その鳥は 夜も
光りかがやき
19
この地上のすべての
ことを知っている
神の使いだという
20
21
22

19

Akanemaru: その 鳥 は 夜 も 光りかがやき
Sono tori wa yoru mo hikari-kagayaki
that bird as-for night also shines with light
"The bird shines brightly even at night, and . . ." (PL2)

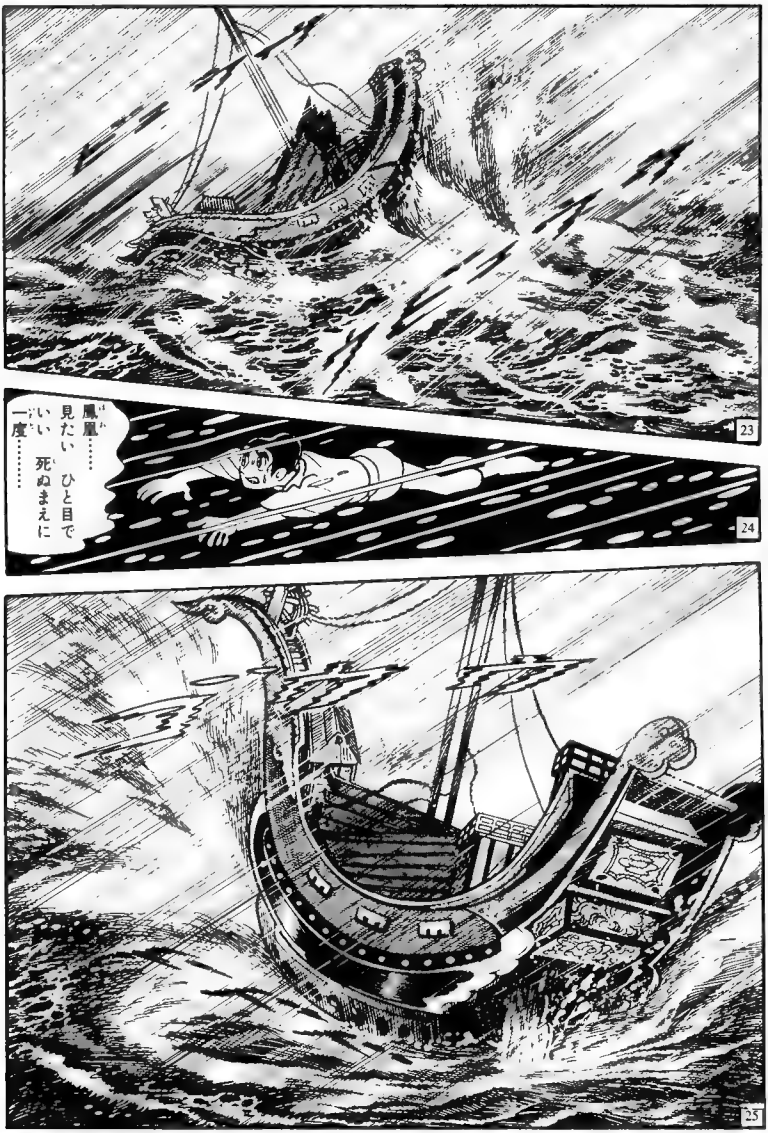
- *hikari-kagayaki* is a continuing form of *hikari-kagayaku* ("glow/shine"), which combines *hikari* ("light") and *kagayaku* ("glow/gleam/shine/sparkle").

20

Akanemaru: この 地上 の すべて のこと を 知っている 神 の 使い だ と いう
kono chijō no subete no koto o shitte-iru kami no tsukai da to iu
this earth ('s) all things (obj.) knows god ('s) emissary is (quote) say
". . . some say she is a messenger of the gods, who knows everything about this earth." (PL2)

Sound FX: ザザーッ ザザーッ ザザー
Zaza—! zaza—! zaza—
Whoosh whoosh whoosh (effect of waves rushing against hull of ship)

- *chijō* can also be used to mean "above ground" as opposed to "under ground," but in this case refers to "on this earth" as opposed to any other world.
- *shitte-iru* is from the verb *shiru* ("learn/come to know"). The *–te-iru* form often indicates that an action is continuing, but in this case it means that the result of the action continues: "has come to know, and continues to know" → "knows."
- we've taken the complete thought/sentence *kono chijō no subete no koto wo shitte-iru* ("knows everything about this earth") as modifying the phrase *kami no tsukai* ("messenger of the gods") as a whole because this seems more appropriate for the context (including events much later in the story). Grammatically, it's also possible to think of the phrase as modifying only *kami* ("god[s]"), making it the gods who "know everything about this earth" instead of the phoenix, but there would be little point in making such a statement here.


23
鳳凰……
見たい
いい
死ぬまえに
一度……
24
25

23

Sound FX: ビュウウ　ウビュウウ
Byū　*ubyū*
(effect of whistling/howling of strong wind)

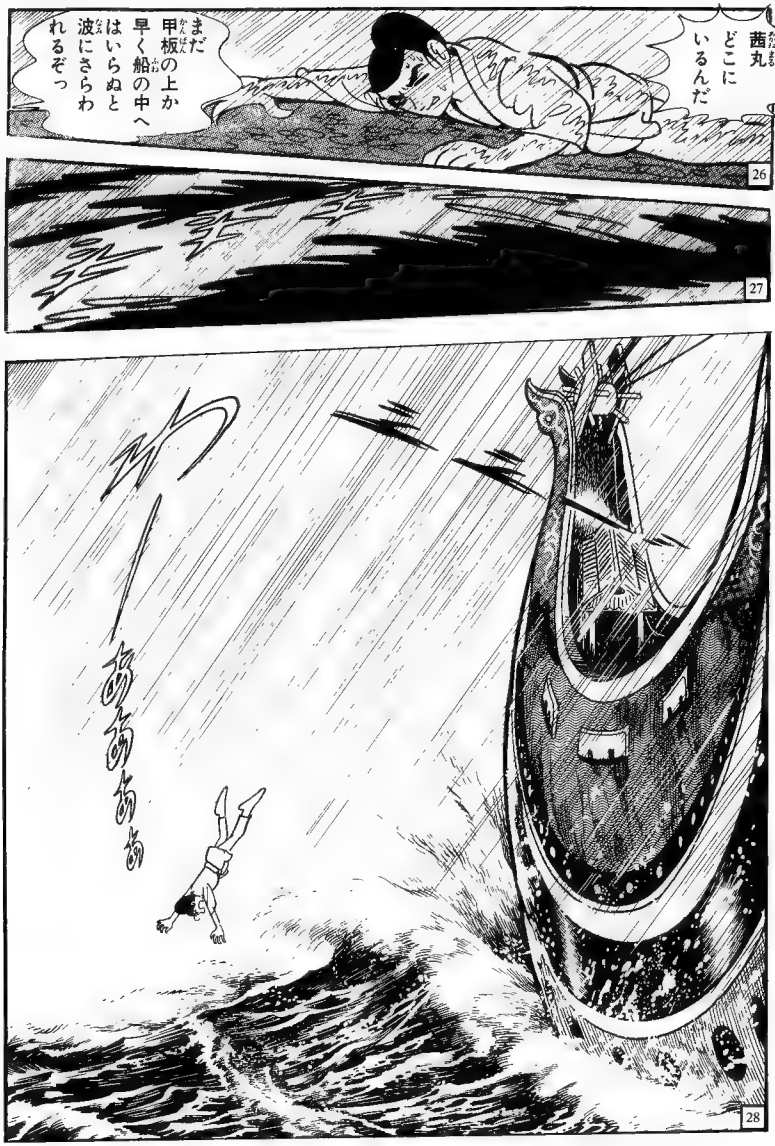
24

Akanemaru: 鳳凰 . . . 見たい　ひと目　でいい　死ぬ　まえに　一度 . . .
Hōō　*Mi-tai*　*Hito-me*　*de ii*　*Shinu*　*mae ni*　*ichido*
Phoenix　want to see　one look　is enough　die　before　one time
"The Phoenix . . . If only I could see it, just one glance, once before I die." (PL2)

- *mi-tai* is the "want to" form of *miru* ("see/look at/meet").
- *hito-me* is literally "one eye" but it's used here to mean "a brief look/glance."
- . . . *de ii* following a small amount/number means "even only . . . is enough."
- *mae ni* after a verb means "before" the action takes place.
- *–do* is the counter suffix for "times/occasions."
- *Shinu mae ni ichido . . .* implies the ending . . . *mi-tai*, so we have a kind of inverted syntax here. If the fragments Akanemaru speaks were collected in a single sentence, it would be *Hito-me de ii (kara) shinumae ni ichido hōō (o) mi-tai.*

25

Sound FX: ゴウウ
Gō
Roar (effect of even more powerful blasts of wind)


茜丸
どこにいるんだ
26
まだ甲板の上か早く船の中へはいらぬと波にさらわれるぞっ
27
ゴー
28

26

Voice: 茜丸　どこ に いる　んだ
Akanemaru doko ni iru n da
(name) where at is/are/exist (explan.-?)
"Akanemaru, where are you?!" (PL2)

Voice: まだ 甲板 の上 か
Mada kanpan no ue ka
still deck on top of (?)
"Are you still up on deck?" (PL2)

早く 船 の 中 へ はいらぬと 波 に さらわれる ぞっ
Hayaku fune no naka e hairanu to nami ni sarawareru zo!
quickly boat/ship ('s) inside to if don't enter waves by will be taken/swept off (emph.)
"If you don't hurry up and come below, you'll be swept overboard by the waves." (PL2)

- *iru* is the verb of "being/existence" for people and animate things.
- *n(o) da* most often indicates that an explanation is being made ("it's that . . . "), but when a question word appears earlier in the sentence it becomes a rough/forceful question. *Doko ni iru n da* feels a bit like "Where the hell are you, anyway?!"
- *hayaku* is the adverb form of *hayai* ("quick/fast").
- *fune* is used for almost any size of "boat/ship." The English word *bōto* is also used widely, but usually only for rowboats and (with various modifiers) other small recreational boats.
- *hairanu* is an archaic form for *hairanai*, the negative form of *hairu* ("enter"). *to* after a verb has a conditional "if/when" meaning, so *hairanu to* means "if you don't enter."
- *sarawareru* is the passive form of *sarau*, which means "carry off/snatch/steal," or in connection with water, "sweep away."

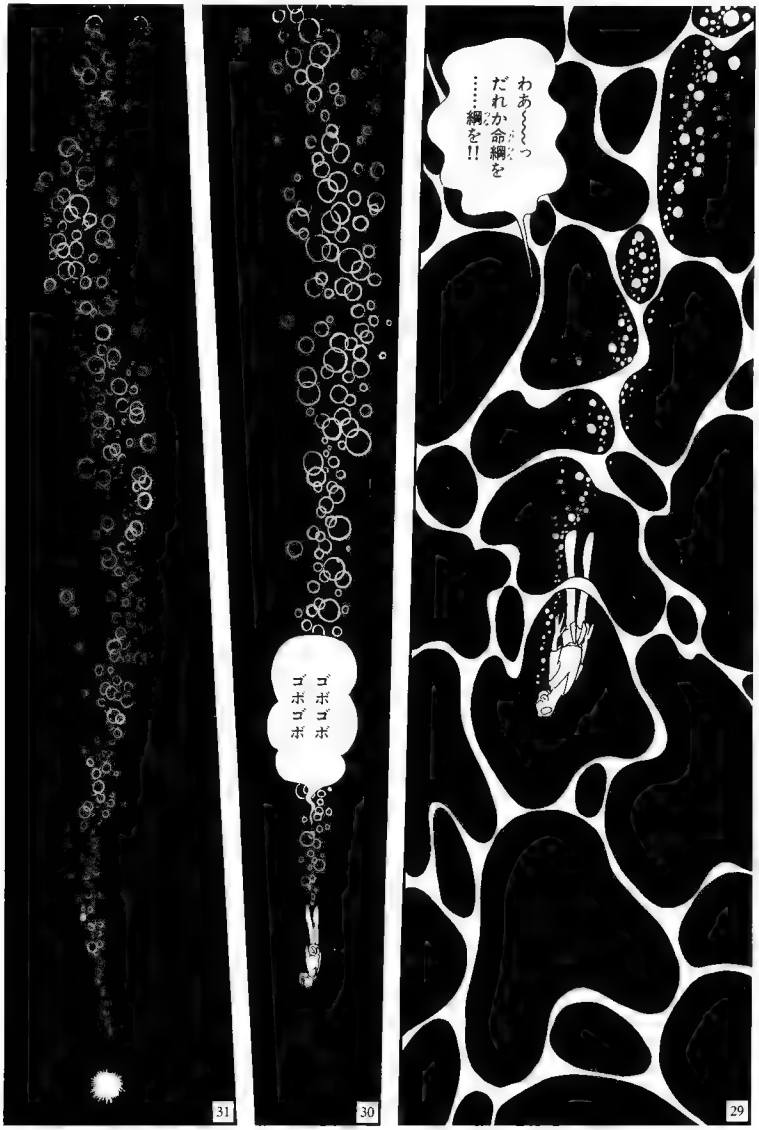
27

Sound FX: ザ ザ ザー
Za za za—
Whoosh (effect of waves)

28

Sound FX: ド ドーッ
Do do–!
Bo-boom! (effect of waves thundering down on the ship)

Akanemaru: わーあああ
Wa—aaaa
"Yeoowwww!"


わあ～～～っ
だれか命綱を
……綱を!!
ゴボゴボ
ゴボゴボ
29
30
31

29

Akanemaru: わあ～っ だれか 命綱 を... 綱 を!!
Wa—! *Dare ka* *inochizuna* *o* *Tsuna* *o*
(exclam.) someone lifeline (obj.) line/rope (obj.)
"Yeoowwww! Someone, (please throw me) a lifeline!! (Throw me) a rope!!" (PL2)

- *dare* = "who" and *dare ka* = "someone"
- *inochizuna* combines *inochi* ("life") and *tsuna* ("rope") for a word meaning "lifeline." *tsuna* changes to *–zuna* for euphony.
- Akanemaru doesn't complete his sentences, but the implied endings are something like *nagete kure*. *Nagete* is the *–te* form of *nageru* ("throw/toss") and *kure* is a command form of *kureru* ("give [to me]"). *kure* after the *–te* form of a verb can make either a command or a relatively abrupt-sounding request, "(please) do for me." This form of request/command is used almost exclusively by males.

30

Sound FX: ゴボ ゴボ ゴボ ゴボ
Gobo gobo gobo gobo
Glub glub glub glub (effect of bubbles rising through water)

to be continued
in the next issue of MANGAJIIN

The Phoenix © Tezuka Productions, is a work of over 4,000 pages compiled in 12 volumes. The episode which we will present in three installments is only a small part of volume four.

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Title: マヌケな　二人
Manuke-na futari
blockheaded　two (people)
Two Blockheads

- *manuke* means "idiot/dunce/blockhead" and *manuke-na* is its adjective form, "idiotic/blockheaded." It's sometimes written with kanji which mean "a space" (間 *ma*) "is missing" (抜け *nuke*).
- when counting people, you begin *hitori* ("one person"), *futari* ("two people"), and then switch to the standard counter suffix, *–nin*: *san-nin* ("three people"), *yonin* ("four people"), etc.

1

1st Shopper: そうじき ください。
Sōji-ki kudasai
"A vacuum cleaner, please." (PL3)

Shopkeeper: ハイ！
Hai
"Yes, (Ma'am)." (PL3)

- *sōji*, which would be written 掃除 in kanji, means "cleaning (of a house/room/office)" and *–ki*, written 機, is a suffix meaning "machine/appliance (for –/that does –)," so *sōji-ki* is a "housecleaning machine" → "vacuum cleaner."
- *kudasai* literally means "please give me." It's not unthinkable that a customer would walk into an appliance store and say ". . . *kudasai*," but this is obviously a simplified, manga-style dialog.

2

2nd Shopper: すいはんき ください。
Suihan-ki kudasai
"A rice cooker, please." (PL3)

Shopkeeper: ハイ！
Hai
"Yes, (Ma'am)." (PL3)

- *suihan*, 炊飯, is a combination of the kanji for "cook/steam" and the kanji for "rice," so *suihan-ki* is a "rice-cooking machine" → "rice cooker."

3

Tanaka-kun: センメンキ ください。
Senmen-ki kudasai
"A wash basin please." (PL3)

Shopkeeper: ハイ！
Hai
"Yes, (Sir)." (PL3)

- *senmen*, 洗面, is a combination of the kanji for "wash" and "face," but in this case the suffix *–ki* would be written 器, meaning "vessel/container." Thus *senmen-ki* is literally "a vessel for washing one's face" → "wash basin." Items with this *–ki* in their name would usually be sold at hardware stores or kitchen shops rather than at appliance stores.

4

Shopkeeper: えーと . . .
E— to
"Uhh, (let me see) . . ."

FX: キョロ キョロ
Kyoro kyoro
(effect of moving/shifting eyes back and forth to look for something)

Title: パチンコと電話
Pachinko to Denwa
Pinball and Telephone

- if you've ever been to Japan, you know about *pachinko*, Japan's own version of pinball, played on upright machines. Players start by buying a certain number of metal balls, like medium-sized ball bearings. Using a thumb-controlled flipper, these are launched into a maze of pins and openings. If you can get the balls to fall in the right holes, you win more. Afterwards, the accumulated balls, if any, are traded in for the player's choice of prizes (food and snacks, household goods, office supplies, cigarettes, etc.). Pachinko parlors are a favorite hang-out for salarymen who need a respite from the pressure of work, or, who are just goof-offs (like Tanaka-kun).

1

Tanaka-kun: 出ないなぁー
Denai nā–
"They just won't come out." → **"No luck!"** (PL2)

- *denai* is the negative form of the verb *deru*, which is used here in its literal sense of "(physically) come out."
- *nā* can be used by both males and females as a kind of exclamation to oneself. Its use for emphasis/exclamation when speaking to others is mostly restricted to males.

2

Tanaka-kun: 台 をかえよー
Dai o kaeyō
"I think I'll try a different machine." (PL2)

- *dai*, written 台, usually means "stand/holder/platform/pedestal" when used as an independent word, but this use derives from *–dai* 台 as the counter suffix for machines — such as cars, televisions, typewriters, telephones, and, of course, pinball machines (e.g., *terebi ga ichidai* = "one television"; *kuruma ga hyakudai* = "a hundred cars").
- *o* is the particle that marks the object of a verb.
- *kaeyō* is the intentional ("let's/I think I'll . . .") form of *kaeru* ("change/exchange"). Literally he's saying "I think I'll change machines."
- *dai o kaeru* is a very common expression in *pachinko* parlance, since every machine has its own "personality," and players often change machines when they aren't "hitting." The same expression could be used for the same reason with slot machines.

3

Sound FX: トゥルルル トゥルルル トゥルル . . .
Turururu turururu tururu
(sound of phone ringing at the other end)

Tanaka-kun: 出ないなぁー
Denai nā–
"No answer." (PL2)

- in connection with phones, *deru* means "answer" (from the meaning "come/go out [on the phone]"), so *denai* means "don't/won't answer."

4

Tanaka-kun: 台 をかえよー
Dai o kaeyō
"I think I'll try a different phone." (PL2)

Sound FX: ピッポッ
Pi! po!
(tones from "dialing" a touch-tone phone)

- phones are also among the machines counted with *–dai*, so it is certainly possible to refer to a phone independently as *dai*. But in fact, the use of *dai* as an independent word for "machine" is quite limited apart from *pachinko*.

1

Kuriko: 陽一さん 鴨川 へサイクリング に行かへん?
Yōichi-san Kamo-gawa e saikuringu ni ikahen
Yōichi Kamo River to cycling won't (we) go
"Why don't we go cycling to the Kamo River, Yōichi?" (PL2)

Yōichi: サイクリング!?
Saikuringu
"Cycling?" (PL2)

- *Kamo-gawa* is a river running through the eastern part of Kyōto.
- *saikuringu* is a katakana rendering of English "cycling."
- *ikahen* is Ōsaka/Kyōto dialect for *ikanai*, the plain/abrupt negative form of *iku* ("go").
- the question particle *ka* is often omitted in colloquial speech.

2

Kuriko: ねー 行こー河原 は 涼しい よー ね
Nē Ikō Kawara wa suzushii yō Ne
(exclam.) let's go riverbed as-for cool (emph.)(colloq.)
"Come on, let's go. The riverbed will be cool, Okay?" (PL2)

Yōichi: しかし…
Shikashi
"But . . ." (PL2)

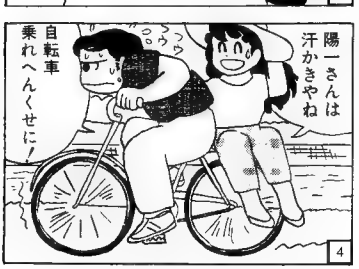
- *ne* or *nē* standing alone or at the beginning of a sentence works like "come on/please."
- *kawara* = "(dry) riverbed" — the entire area between flood embankments.
- *suzushii* is a word for "cool" that essentially refers to air temperature. A place, or the wind, can be *suzushii*, but an object cannot.

3

Kuriko: わー ええ風
Wā ē kaze
"Oh, (what a) nice wind!" (PL2)

Kuriko: な 陽一さん?
Na Yōichi-san
"Isn't it, Yōichi?" (PL2)

- *wā* is one of the most common exclamations, "Oh!/Wow!/Hurray!"
- *ē* is dialect for *ii* ("good/fine/nice").
- *na* is often thought of as a masculine equivalent to *ne*, which expects or asks for agreement/confirmation ("it is, isn't it?/you do, don't you?"), but in the Kansai dialect it's used by women as well.



4

Kuriko: 陽一さん は 汗かき や ね
Yōichi-san wa asekaki ya ne
Yōichi as-for perspirer is (emph.)
"You perspire a lot, don't you, Yōichi?" (PL2)

Sound FX: フウフウ
Fū fū (effect of hard/heavy breathing)

Yōichi: 自転車 乗れへん くせに!
Jitensha norehen kuse ni
bicycle can't ride even though
"(You say that) when you can't even ride a bicycle." (PL2)

- *asekaki* is actually a noun form of *ase (o) kaku*, "perspire," so it literally means "a perspirer" — implying "a heavy perspirer."
- *ya* is dialect for *da* ("is/are" — PL2 form of *desu*).
- *norehen* is dialect for *norenai*, the negative form of *noru* ("ride").
- *. . . kuse ni* means "even though/in spite of (some trait/characteristic, usually negative)." Here it implies something like, "In spite of not being able to ride a bicycle and making me do all the work, you call me a heavy perspirer. You have some gall!"

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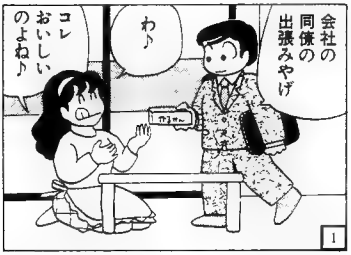


1

Yōichi: 会社 の 同僚 の 出張みやげ
Kaisha no dōryō no shutchō-miyage
company of colleague ('s) business trip souvenir
"(This is) a gift someone at work brought back from a business trip." (PL2)

On Box: かるかん
Karukan
Jelly Sweets

Kuriko: わ / コレ おいしい のよね
Wa / Kore oishii no yo ne
(exclam.) / this/these delicious don't you think
"Wow! These are really good, don't you think?" (PL2)

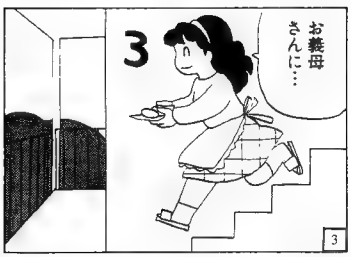
- *shutchō* = "(overnight) business trip" and *miyage* = "gift/souvenir"; the two join to form a noun meaning "gift brought back from a business trip."
- *no* between two nouns shows that the first modifies the second, but how it should be treated in English depends on the context.
- *karukan* is a sweet made of yam and rice flour processed into jelly-like cakes.
- *no yo ne* is a sentence ending like "I'd say . . . , don't you agree?"

2

Yōichi: 茶ァ いれて くれる
Chā irete kureru
"Could you make me some tea?" (PL2)

Kuriko: まって / いただく 前に
Matte / itadaku mae ni
wait / eat before
"Wait. Before we eat them . . ." (PL2)

- *cha* ("tea") usually gets the honorific prefix *o–* in all but the most informal situations. When the prefix is dropped, the vowel tends to lengthen to *chā*.
- *irete* is the *–te* form of *ireru*, which literally means "put in," but in the context of tea means "make/brew/serve."
- *kureru* after the *–te* form of a verb means "do for me," but since the context shows he is asking a question it becomes "will you do for me?"
- *matte* is the *–te* form of *matsu* ("wait"), and is short for *matte kudasai* ("please wait").
- *itadaku* (lit. "receive") means "eat" when referring to food.
- *mae* after the plain form of a verb means "before (doing)."



3

Kuriko: お義母さんに . . .
Okāsan ni
"For Mother . . ." (PL2)

- *okāsan* is written with kanji that mean "mother-in-law." If it were her own mother, *okāsan* would be written お母さん.

4

Kuriko: お供え
O-sonae
"An offering." (PL2-4)

Mother: 生きとるわ
Ikito-ru wa
"I'm still alive!" (PL2)

- *o-sonae* is from the verb *sonaeru*, "offer/make an offering (to gods/ancestors)." By omitting a verb (probably some variation of *suru*), she keeps it informal, while still showing respect.
- *ikitoru* is a contraction of *ikite-oru*, a Kansai dialect version of *ikite-iru* ("am/is/are living") from *ikiru* ("be alive"). • *wa* is emphatic.
- it is a common practice to place offerings of food on the family altar (*butsudan*) for the ancestors before partaking of them — hence the mother-in-law's response. It is also a common practice to share gifts of food with relatives or neighbors, so it seems that Kuriko, in her typical semi-spaced-out manner, got a little confused.

Title: 芸術家
Geijutsu-ka

The Artist(s)

- *geijutsu* = "art/the arts."
- the suffix *–ka* is written with a kanji that means "house," but in this usage it refers to a person engaged in a certain pursuit or occupation. For example:

漫画家	(*manga-ka*)	=	a manga artist
音楽家	(*ongaku-ka*)	=	a musician
建築家	(*kenchiku-ka*)	=	an architect
勉強家	(*benkyō-ka*)	=	a diligent student/studious person
政治家	(*seiji-ka*)	=	a politician/statesman; the term 政治屋 (*seiji-ya*) is a derogatory term for a politician.

7 **Narration:** たまみ の 作品 「猫 と コロッケ」
Tamami no sakuhin neko to korokke
Tamami ('s) work "cat and croquette"
By Tamami, "Cat and Croquette."

10
FX: バッ
Ba!
(effect of sudden motion — leaping to nail the fly)

Sound FX: バシッ
Bashi!
(smacking sound of smashing fly against the wall)

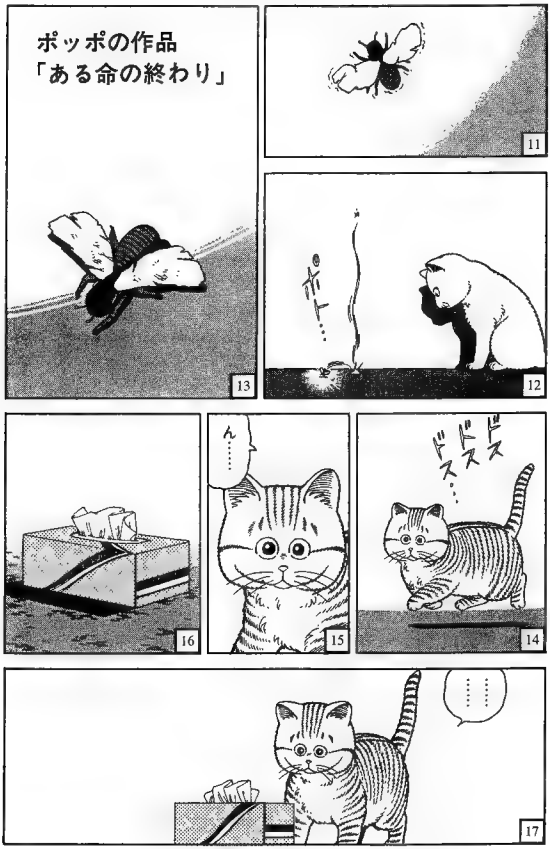
Fly: ぎゃっ
Gya!
(scream of the fly)

9
Sound FX: ドドド
Do do do
(heavy "thump thump thump" of running feet)

Poppo: ウニャ ニャッ
Unya nya!
"Meow meow!"

- *nyā* is the standard cat's meow; there is so much meowing in this strip that subtle variations appear

8 **Sound FX:** ブウ～ン
Būn
"Bzzzz"



13 **Narration:** ポッポの 作品 「ある 命 の 終わり」
Poppo no sakuhin Aru inochi no Owari
Poppo ('s) work a certain life ('s) end
By Poppo, "The End of a Life."

- *aru* (sometimes written with the kanji 或る) means "a certain/one/an unspecified." In storytelling, the expression *Aru hi . . .* ("One day . . .") gets heavy use. In some cases, it's used much like the indefinite article, "a/an."

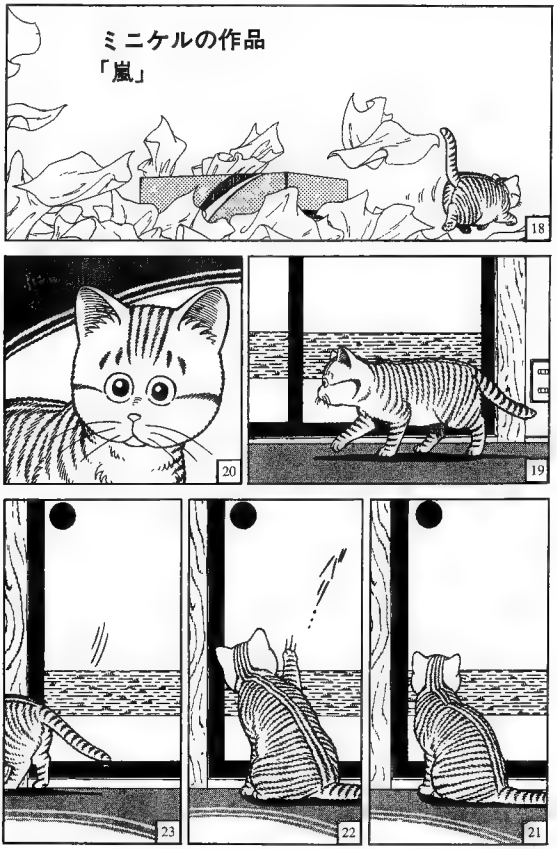
12 **Sound FX:** ポト . . .
Poto
(effect of dropping on the floor)

- *poto poto* and *pota pota* are typically used for the sound of dripping liquids, and also for small objects about the size of a "drop."

15 **Minichael:** ん . . .
N
"Hmm . . ."

14 **Sound FX:** ドスドスドス . . .
Dosu dosu dosu
Pad pad pad.

- *dosun* or *doshin* is used as the sound of a heavy "thump" or "plop."



18 **Narration:** ミニケルの作品「嵐」
Minikeru no sakuhin Arashi
(name) ('s) work Storm
By Minichael, "Storm."

- *Minikeru* is a combination of the English "mini" and "Michael," indicating that this cat is a small version of Michael — something like "Michael, Jr."

22 **Sound FX:** バリ . . .
Bari
(ripping sound of the paper covering the *shōji* door)

24 **Narration:** マイケル の 作品 「空間 概念」
Maikeru no sakuhin Kūkan Gainen
Michael ('s) work Space Concept
By Michael, "Concept of Space."

26 **Narration:** たまみ の 作品 「ふんづけられたコロッケ」
Tamami no sakuhin Funzukerareta korokke
Tamami ('s) work stepped-on/squashed croquette
By Tamami, "Squashed croquette."

- *funzukerareta* is the plain past form of *funzukerareru*, which is the passive form of *funzukeru*, a colloquial/semi-slang verb derived from the verb *fumu* ("step/step on") and *tsukeru* → *zukeru*, giving the meaning of "to/on."

←

25 **Narration:** ポッポ の 作品 「静物」
Poppo no sakuhin Seibutsu
Poppo ('s) work Still Life
By Poppo, "Still Life."

- *seibutsu* is written with the kanji for "still/quiet" (静) and "thing" (物).

28 **Husband:** いや～ おれんち って 芸術家 ぞろいだった んだ なあ～～
Iya~ Ore-n-chi tte geijutsu-ka zoroi datta n da nā~
no/really our home as-for artist(s) group it was (explan.) wasn't it
"Really, our home is just a bunch of artists, isn't it." (PL2)

Wife: ほんとね～～
Honto ne~
"It's true, isn't it!" (PL2)

- *ore-n-chi* is a contraction of *ore no uchi*. *Ore* is an informal, masculine word for "I/me," and *ore no* means "my." *Uchi* can mean "house/home," or, by extension, one's "family group" (including cats).
- *tte* functions like the particle *wa* in this case. You can think of it as a contraction of *to iu no wa*.
- *–zoroi* is a combining form of *soroi*, "(matched) set/suite," from the verb *sorou*, "be a set/be uniform/be all present."
- he uses *datta*, the past form ("it was"), because that condition already existed even before he made his comment.

29 **Husband:** ハハ ハハハ...
Ha ha ha ha ha
"Ha ha ha ha ha!"

Wife: ハ ハハ...
Ha ha ha
"Ha ha ha!"

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to change a future
that is now upon us. . .
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美味しんぼ
Oishinbo

作 ・雁屋哲
story • Kariya Tetsu
画 ・花咲アキラ
art • Hanasaki Akira

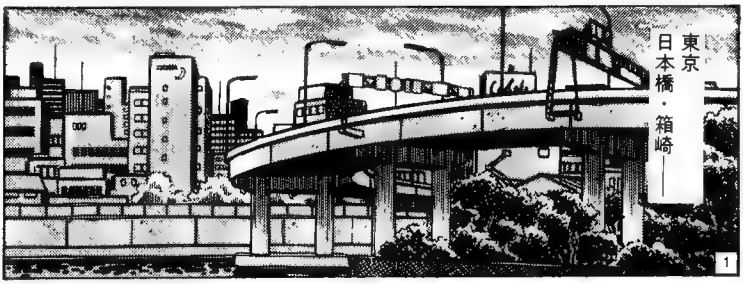
In the last episode . . .

Jeff Larson, has come to Japan to pursue his training as an *itamae*, or Japanese chef. He has a letter of introduction to Tanimura-buchō, head of the "culture" department (which includes food & restaurants), at the Tōzai Shinbun, a major Tōkyō newspaper. Tanimura has agreed to help Jeff find a place to continue his training.

Tanimura takes Jeff to a slick, modern-looking restaurant called West Coast, where the chefs put on a Benihana-style show. When he tries their sashimi, Jeff's taste buds are developed enough to realize that the restaurant is all show, and that the food is not that good.

Apologetically, Jeff voices his opinion, and declines training at West Coast. The shop owner and his star chef are not pleased.

Yamaoka, *enfant terrible* of the food & restaurant critics, and "hero" of this series, steps in and agrees with Jeff. He then proposes a sashimi-making competition between Jeff and the West Coast chef. It is set for one week later, and the sashimi is to be made in the difficult *arai* style. As usual, Yamaoka has a plan.


東京
日本橋・箱崎——
1

鯛ふじ
鯛ふじ
2

ビッ
ビッ
鯛ふじ主人
大不二清兵衛（75歳）
3

というわけで親父さん、このジェフに特訓を施してほしいんだけど……
4

1

Narration: 東京　日本橋　・箱崎
Tōkyō Nihonbashi Hakozaki
(place names)

- Nihonbashi is the section of Tōkyō directly to the East of Tōkyō Central Station, and Hakozaki is a part of Nihonbashi bordering on the Sumida River right near its mouth. It's known to international travelers primarily as the location of Tōkyō City Air Terminal, but the intended association here is with traditional Japan. The area is part of *shitamachi* ("low city") where the old Edo townsmen class lived.

2

Sign & noren: 鯛ふじ
Taifuji
sea bream Fuji
(shop name)

- *tai* ("sea bream") has long been a symbol of celebration/felicitations, partly because its name appears in the word *medetai*, an adjective meaning "happy/joyous/propitious/auspicious." As we learn in the next frame, the use of *tai* in the name of this restaurant is a kind of pun on the owner's name (Ōfuji), but apparently this shop does feature *tai* as a kind of specialty. *Fuji,* being written in hiragana, might bring to mind the famous mountain, which, like *tai*, is also an auspicious image, and appropriate for use in the name of such a restaurant. The kanji generally used for the name of the mountain are 富士 ("wealth/prosperity" + "man/scholar/soldier"), while the *–fuji* in the owner's name is written 不二 ("not 2[nd] ‣ first"). Using hiragana for *fuji* in the name of the shop makes either interpretation possible.

3

Narration: 鯛ふじ　主人　　大不二清兵衛 (75歳)
Taifuji shujin Ōfuji Seibei (nanajūgosai)
Taifuji master/owner (name) 75 years (of age)
The Proprietor of Taifuji: Ōfuji Seibei (age 75)

Sound FX: ビッ　ビッ
Bi! Bi!
(sound of blade cutting through skin and scales as he slits fish)

- *shujin*, most familiar to many as the word for "husband," basically means "master (of the shop/house)" ' "owner/proprietor." • the name 清兵衛 can also be read *Kiyobei.*
- the first kanji of *Ōfuji*, 大 , can also be read *tai*, so the name of the shop is in fact a play on the proprietor's name. Actually, he could have used the kanji from his name in the name of the shop, as in 不二屋 the famous confection maker & restaurant chain. The name 鯛不二 looks like "first (in) *tai.*"
- *-sai* is the counter suffix used for years of age; otherwise, years are counted with the suffix *–nen.*

4

Yamaoka: と　いう わけ　で　親父さん,　この ジェフ に
To iu wake de Oyaji-san kono Jefu ni
(quote) say reason/situation for/with boss/chief-(hon.) this Jeff to

特訓　を 施して　ほしい　んだ　けど...
tokkun o hodokoshite hoshii n da kedo
intense training (obj.) apply want you to (explan.) but

"...and for that reason, Chief, I'd like you to give this guy Jeff a crash course, but (how about it?/what do you say?)" (PL2)

- *wake* means "reason/situation," and . . . *to iu* refers back to what has just been said; adding *de* makes it . . . *to iu wake de* = "for that reason/because of that situation (just described). . ." We join the conversation here just after Yamaoka has finished his explanation of the episode at West Coast Sushi and Jeff's upcoming showdown.
- *oyaji* is an informal word for "my father" and *oyaji-san* means "your/his/her father," but *oyaji-san* is also often used to address the head man/proprietor of a small business or shop — especially eating and drinking establishments — something like "Boss/Chief/Guvnor" in English.
- not attaching *–san* to Jeff's name, and using the abrupt *kono* ("this"), are signs of a kind of masculine familiarity, so we translated このジェフ as "this guy Jeff."
- *tokkun* combines the first kanji from 特別 *tokubetsu* ("special") and 訓練 *kunren* ("training") to make a word meaning "special/intensive training" or "crash course."
- *hodokoshite* is the *–te* form of *hodokosu* ("conduct/apply/perform"), and following the *–te* form of a verb with *hoshii* ("[I] want") means "(I) want you to (do)," so *hodokoshite hoshii* means "I want you to conduct/apply/perform."
- *n(o) da* is the PL2 equivalent of *no desu*, indicating that he's giving an explanation. It could literally be translated as "it's that . . . ," but *no da/desu* is used a lot more in Japanese than "it's that . . ." is used in English.
- ending the sentence with *kedo* ("but") implies something like "but how about it/what do you say?"

5
ふうん……
外人さんに
日本料理なんか
でけまんの
かいな。
6
この男が「ウエスト・
コースト」の
板前の刺身をまずいと
判断した点を
俺は買ったんです、
そのくらい鋭敏な
感覚があれば……
7
あたしも
あの刺身、
イキはいいのに
何かシャッキリ
しないように
感じたんだけど…
8
その理由は何なの？
どうしてジェフが
あの板前より
美味しい刺身を
作れると
考えてるの？
それは今に
わかるさ。
9
10
11
山岡さんが
そない言わはるん
やったら、
引き受けても
ええけど……
イチョウ
12

5

FX: ジロッ
Jiro!
(effect of abruptly lifting or turning one's eyes to look at someone/something)

6

Ōfuji: ふうん. . . 外人さん に 日本 料理 なんか でけまん のかいな。
Fūn Gaijin-san ni Nihon ryōri nanka dekeman no kai na
Hmm foreigner-(hon.) (subj.) Japanese cooking/cuisine something like can do (?-colloq.)
"Hmm. . . Do you think a foreigner could really prepare Japanese food?" (PL2)

- *nanka* is a colloquial *nado* ("things like/something like").
- *dekeman no kai* is dialect for *dekimasu ka*, from *dekiru* ("can/able to do"). Ōfuji speaks in Ōsaka/Kyōto dialect. He is from Kansai, which, having been the center of Japanese culture for so long, remains generally more traditional than Tōkyō — in many ways more traditional than even the *shitamachi* part of Tōkyō.
- *no* is the explanatory *no*, and *kai na* is a colloquial *ka na*, which, like the feminine *kashira*, asks a conjectural question, "I wonder if . . ./Is it perhaps . . ."

7

Yamaoka: この 男 が 「ウエスト・コースト」の 板前 の刺身 を まずい と判断した 点 を
Kono otoko ga "Uesuto Kōsuto" no itamae no sashimi o mazui to handan shita ten o
this man (subj.) "West Coast" ('s) chef ('s) sashimi (obj.) not tasty judged that fact (obj.)
僕 は 買ったんです, そのくらい 鋭敏な 感覚 が あれば . . .
boku wa katta n desu. Sono kurai eibin-na kankaku ga areba
I as-for bought (explan.) about that much sharp/keen senses (subj.) if has
"I bought the fact that this man realized the West Coast's chef's sashimi was no good. If his senses are that keen . . ." (PL2)

- *mazui* ("unsavory/unpalatable/not tasty") is a considerably stronger antonym for *oishii* ("tasty/delicious") than *oishikunai* (negative of *oishii*) and would be quite rude/abrupt if said to the cook's face.
- *handan shita* is the plain/abrupt past form of *handan suru* ("judge/conclude").
- *kono otoko ga "Uesuto Kōsuto" no itamae no sashimi o mazui to handan shita* is a complete thought/sentence ("this man found the West Coast's chef's sashimi no good") modifying *ten* ("point/fact").
- *boku* is a word for "I/me" used mostly by boys and young men.
- *katta* is the plain/abrupt past form of *kau* ("buy/purchase"). The word's idiomatic usage seems to come across in a literal translation here, but *kau* and "buy" are not always interchangeable.
- *areba* is a provisional "if/provided that" form of *aru* ("exists/have").

8

Kurita: あたしも あの 刺身, イキ は いい のに
Atashi mo ano sashimi iki wa ii no ni
I too that sashimi freshness as-for good even though
何か シャッキリしない ように感じた んだ けど
nani ka shakkiri shinai yō ni kanjita n da kedo
something not right felt like (explan.) but
"I agree. I felt that even though it was fresh, there was something not quite right about that sashimi, (but) . . ." (PL2)

- *atashi* is the same as *watashi* ("I/me") but is generally used only by women.
- *iki ga ii* is an expression meaning "fresh" used mostly for fish/seafood. *ga* changes to *wa* because of the *no ni* that follows. • *no ni* = "even though/in spite of the fact that"
- *shakkiri* means "neat/trim" and *shakkiri shinai* (negative of *suru*, "do/make") means "not be neat/trim" → "not be right."
- *yō ni* = "like/as if," and *kanjita* is the plain/abrupt past form of *kanjiru* ("feel/sense"), so *yō ni kanjita* means "felt like/as if." • the sentence continues to the next frame.

9

Kurita: その 理由 は 何なの?
sono riyū wa nan na no
the reason for that as-for what is it?
どうして ジェフが あの 板前 より美味しい刺身 を 作れる と 考えてる の?
Dōshite Jefu ga ano itamae yori oishii sashimi o tsukureru to kangaete-ru no
why Jeff (subj) that chef more delicious than sashimi (obj) can make (quote) are thinking (?-explan)
". . . why was that? (And) why do you think Jeff can make better sashimi than that chef?" (PL2)

Yamaoka: それ は 今に 分かる さ。
Sore wa ima ni wakaru sa
that as-for soon will understand/see (emph.)
"You'll soon see." (PL2)

- *sono riyū* ("the reason for that") refers back to how she felt about the chef's sashimi.
- *nan na no* is a colloquial shortening of *nan(i) na no desu ka*, literally, "what is it that it is?" *no* at the end of this sentence and the next show she is asking for explanations.

(continued on following page)

15
メカポ
14
13
17
ゴトン
16
氷は
細かい方が
早く熱を奪って
くれますんで…
19
ワォッ!!
まるで
チーズでも
切るみたいに…
ええっ、
氷を包丁で!?
18
ちょ、ちょっと
すみません、
その包丁を
見せて
ください!
20
……普通の
柳刃
包丁で……
歯こぼれ
一つしてない
なんて、すごい
腕だ……!!
21

(continued from previous page)

- *yori* is used in making comparisons, and is attached to the lesser of the items being compared. *ano itamae yori oishii* is is a complete thought/sentence ("more delicious than that chef") modifying *sashimi*.
- *tsukureru* is the potential ("can/able to") form of *tsukuru* ("make").
- *kangaete-(i)ru* is the continuing action ("is/are –ing") form of *kangaeru* ("think/consider"), but it can mean either "is/are thinking" or simply "(do) think."

11 **FX:** スーッ
Sū! (effect of slicing smoothly through fish)

12 **Sound FX:** チャプ
Chapu ("**plunking**" effect of small object falling into water)

Ōfuji: 山岡さん が そない 言わはる ん やったら, 引き受けて もええ けど...
Yamaoka-san ga sonai iwaharu n yattara hikiukete mo ē kedo
Yamaoka-(hon.) (subj.) like that say (explan.) if take on/receive willing to but
"If you put it that way, Mr. Yamaoka, then I'm willing to accept him, but . . ." (PL2)

- *sonai* is Ōsaka/Kyōto dialect for *sono yō ni* ("like that/in that manner"), and *iwaharu* is dialect for *iu* ("say"), so *sonai iwaharu* means "say (it) that way" → "put it that way."
- *yattara* is dialect for *dattara*, a conditional "if/when" form of *datta* ("was/were"). *da* ("is/are") and *datta* become *ya* and *yatta* in Ōsaka/Kyōto dialect.
- *hikiukete* is the *–te* form of *hikiukeru* ("take on/shoulder a burden/accept a responsibility").
- *ē* is dialect for *ii* ("good/fine/okay"); when referring to others' actions, *–te mo ii* (literally "it's fine if . . .") gives permission, but when referring to one's own actions, it expresses willingness.

13 **Sound FX:** スー
Sū! (effect of slicing smoothly through fish)

14 **Sound FX:** チャポ
Chapo ("**plunking**" effect of small object falling into water)

16 **Sound FX:** ゴトッ
Goto ("**clunk**" of ice being set down on cutting board)

17 **Sound FX:** シッシッシッ
Shi! shi! shi! (effect of "slicing" ice with knife)

18 **Jeff:** ええっ, 氷 を 包丁 で!? ワォッ!! まるで チーズ でも 切る みたいに...
Ee! Kōri o hōchō de Wao! Maru-de chiizu de mo kiru mitai ni
(exclam.) ice (obj.) knife with wow! completely/exactly cheese or something cut/slice like/as if
"What?! (Slicing) ice with a knife?! Wow! Just as if he were slicing cheese (or something)." (PL2)

Sound FX: シッシッ
Shi! shi! (effect of "slicing" ice with knife)

- a purely Japanese exclamation would be *wā;* it looks like Jeff is saying "wow" in English here.
- *mitai* after a verb means "like/as if (doing)."

19 **Ōfuji:** 氷 は 細かい 方 が 早く 熱 を 奪って くれますんで...
Kōri wa komakai hō ga hayaku netsu o ubatte kuremasu n de
ice as-for fine direction (subj.) quickly heat (obj.) steal/take away for me so
"As for the ice, when it is fine it (more) quickly steals the heat, so . . ."
→ **"The finer the ice, the quicker it chills the fish, so . . ."** (PL2)

- *komakai* is an adjective meaning "fine/small/minute."
- *hō* literally means "direction," but . . . *hō ga* is used idiomatically to make comparisons.
- *ubatte* is from *ubau* ("rob/steal/take away") and *kuremasu* is the PL3 form of *kureru* ("give [to me]"), which after the *–te* form of a verb means "do for me."
- *n de* is a contraction of *no de*, "because . . . /. . . , so . . ."

20 **Jeff:** ちょ, ちょっとすみません, その 包丁 を 見せてください!
Cho- chotto sumimasen Sono hōchō o misete kudasai
(stammer) a little sorry/excuse me that knife (obj.) show please
"Ex-excuse me just a minute. Can I see that knife, please!" (PL2)

- *misete* is the *–te* form of *miseru* ("show/display/reveal").
- *kudasai* after the *–te* form of a verb makes a polite request.

(continued on following page)

そない大げさな、氷にも包丁を入れる目というのがあるんどす。
へえ！包丁を入れる目が……
わあきれい！
It's beautiful!!
一切れ一切れが白いバラの花びらのようだ。
美味しい、しゃきしゃきしてて！
この歯ごたえがたまらんな、これが洗いの醍醐味だよ！
ガタッ
お願いです、ぼくを弟子にしてください!!
いや、そんなあんさん、弟子やなんて…
22
23
24
25
26
27
28
29

(continued from previous page)

21

Jeff: 普通の 柳刃包丁 で... 歯こぼれ 一つ してない なんて, すごい 腕 だ
Futsū no yanagiba-bōchō de Ha-kobore hitotsu shite-nai nante sugoi ude da
ordinary willow-blade knife with blade-chip one/single not do (quote) amazing arm/skill is/are
"With a regular *yanagiba* knife . . . ! And without a single chip in the blade. What an incredible skill!" (PL2)

- *yanagiba-bōchō* is literally "willow-blade *hōchō*" (in combinations, *hōchō* changes to *bōchō* for euphony), used primarily for preparing sashimi.
- *ha-kobore* is a noun combining *ha* ("tooth/blade") and the noun form of *koboreru* ("spill/get spilled/fall/drop"). Adding *suru* ("do/make") turns it back into a verb, meaning "lose (a tooth)/chip (a blade)." A noun followed immediately by *hitotsu* ("one") and then a negative form makes the expression "not a single . . ." — in this case "not a single chip."
- *nante* here can be thought of as a colloquial equivalent of *to iu koto wa* ("as for the fact that"). *nante* often implies that the preceding is unexpected/unbelievable. (Cf. last frame of next page)
- *ude* is literally "arm," bit it is used figuratively to mean "skill."

22

Ōfuji: そない 大げさな, 氷 にも 包丁 を 入れる 目というの が ある んどす。
Sonai ōgesa-na Kōri ni mo hōchō o ireru me to iu no ga aru n dosu
that much exaggerated ice in too knife (obj.) insert things called eyes/grain (subj.) are/exist (explan.-dialect)
"(There's no need to say) such exaggerated things. In ice, too, there is a 'grain' for inserting the knife." (PL2)

Kurita: へえ! 包丁 を 入れる 目 が...
Hē Hōchō o ireru me ga
oh really knife (obj.) insert eye(s)/grain (subj.)
"Really? A grain for inserting the knife . . ." (PL2)

- in this case *sonai* is Ōsaka/Kyōto dialect for *sonna ni*, "that much/to that extent."
- *me* is best known as the word for "eye," but it can also be used to refer to the "grain (of wood)/texture (of fabric)/holes (in a net)." He is figuratively applying this meaning to ice.
- *n dosu* is Kyōto dialect for *no desu* ("it's that . . ."), more commonly heard among women speakers.

24

Kurita: わあ きれい!
Wā kirei
(exclam.) beautiful
"Wow! It's beautiful!" (PL2)

Jeff: **"It's beautiful!!"**

25

Tanimura: 一切れ 一切れ が 白い バラ の 花びら のようだ。
Hitokire hitokire ga shiroi bara no hanabira no yō da
one slice once slice (subj.) white rose of flower petal is like
"Each individual slice is like the petal of a white rose." (PL2)

- *hitokire* combines *hito(tsu)*, "one," and *–kire*, the counter suffix for "slices."

28

Kurita: 美味しい, しゃきしゃきしてて!
Oishii Shaki-shaki shite-te
delicious is crisp/firm-and
"It's delicious. Almost crisp!" (PL2)

Tanimura: この 歯ごたえ が たまらんな, これ が 洗い の 醍醐味 だ よ!
Kono hagotae ga tamaran na Kore ga arai no daigomi da yo
this tooth/teeth response (subj)unbearable this (subj) washed sashimi of real taste/epitome is (emph.)
"This texture! This is the real taste of *arai*." (PL2)

- *shaki-shaki* is an FX word for "crispness," but it's probably best thought of as an antonym for "mushy." It is used here to refer to a firm/resilient quality, as opposed to a mushy/limp/mealy softness.
- *shite-te* is a contraction of *shite-ite*, the *–te* form of *shite-iru*, from *suru* ("do/make"). *shaki-shaki shite-iru* means "is crisp/firm." The two phrases have been inverted from their normal order: *shaki-shaki shite-(i)te oishii*, "It's crisp/firm and delicious."
- *hagotae* is a combination of *ha* ("tooth/teeth") and *kotae* ("answer/response"), referring to the way something "responds to the teeth" — i.e., its texture.
- *tamaran* is a contraction of *tamaranai*, the negative form of *tamaru* ("can bear/endure"). The expression is often used in exclamations of praise, as in "it's so wonderful/perfect, I can't stand it."
- *arai* is the noun form of the verb *arau* ("wash/rinse"), and with sashimi it refers to washing/chilling the fish in ice water during preparation to make it firmer/crisper.
- *daigomi* literally means "the flavor of clarified butter." Because Buddhism considered this the highest and most refined flavor, it became a metaphor for the highest teachings of the Buddha as well as a word of supreme praise for more worldly things: "the best/the epitome/the real thing."

(continued on following page)

30
夜の目も寝ずに命がけでやってみなはれ。
31
とにかくこれから練習してみなはれ……
32
イ
ニ
33
これはかつらむき言うてな、包丁の使い方の修練はこれが一番や。
34
わあ、すごく薄くむけていく！
それなのに途中でちぎれない!!
35
一本の大根から三メートル以上の大根の帯をむけるようになったら、包丁はどんなにでも使いこなせるようになる、これが出けなあきまへん。
36
本人の心がけ次第で、ほかの人が何か月もかかることを、一週間でやってのけることも可能なはずや。

(continued from previous page)

29

Sound FX: ガタッ
Gata!
Clatter (effect of the feet of his stool knocking against floor as he abruptly stands)

Jeff: お願い　です，ぼく　を　弟子　にして　ください!!
Onegai desu, Boku o deshi ni shite kudasai
(hon.)-request is I/me (obj.) disciple make into please
"I beg of you! Please let me be your disciple!" (PL3)

Ōfuji: いや，　そんな　あんさん，　弟子　やなんて...
Iya sonna an-san deshi ya nante
no/come on that kind of brother/young man disciple is something like/the very idea!
"Oh no, young man, that kind of..., I mean, talking about being a disciple..."
→ **"Come on young man, that's a bit too much, I mean, talking about being my disciple, (you do me too much credit)."** (PL2)

- *onegai*, the honorific prefix *o–* plus the noun form of *negau* ("wish/hope for"), means "a request/petition/prayer." *Onegai desu* is literally "(It) is a/my request," but its idiomatic uses can range from a simple "please," to a pleading "I beg of you."
- *shite* is the *–te* form of *suru* ("do/make"), and ... *ni shite kudasai* means "please make (something) into..." ‣ "please make me (into) a disciple" → "please let me be your disciple."
- *iya* is a colloqial word for "no," but it can be used without any real negative meaning as an interjection, "well/I mean/my!" Ōfuji is saying "no" to the suggestion that he is worthy of having a "disciple."
- *an-san* is a contraction of *ani-san* (*ani* = "older brother" plus the respectful *–san*, "Mr."), used more frequently but not exclusively in Kyōto/Ōsaka dialect.
- *ya* is Ōsaka dialect for *da* ("be/is/are") and *nante* is a quotative form that often implies what was said is unexpected/unwarranted/inappropriate.

31

Ōfuji: とにかく　これ　から　練習　してみなはれ...
Tonikaku kore kara renshū shite mi-nahare
well/anyway this from practice try doing
"At any rate, start practicing with this." (PL2)

- *kore kara*, literally "from this," indicates a starting point ‣ "from now/beginning with this."
- *mi-nahare* is Ōsaka dialect for *mi-nasai*, a command form of *miru*, ("see," or after the *–te* form of a verb, "try doing/do and see").

32

Sound FX: トントン
Ton ton (effect of blade striking cutting board with a light tapping/knocking sound)

33

Ōfuji: これ　は　かつらむき　言うてな，包丁　の　使い方　の　修練　は　これ　が　一番　や
Kore wa katsura-muki iute na hōchō no tsukai-kata no shuren wa kore ga ichiban ya
this as-for katsura-peeling called-and knife ('s) how to use of/in training as-for this (subj) best is
"This is called *katsura–muki*, and it's the best training for knife technique." (PL2)

- *–muki* is the noun form of *muku*, "to peel," and *katsura-muki* is the name for peeling a 2-3 inch section of a vegetable like *daikon* ("great radish") or cucumber into a long, thin strip, as illustrated.
- *iute* is a dialect *-te* form of *(to) iu* ("say/called"); the quotative *to* is often omitted in Ōsaka/Kyōto dialect.
- the suffix *–kata* attaches to verbs to mean "way of doing/how to do."

34

Kurita: わあ，　すごく　薄く　むけて いく!
Wā sugoku usuku mukete iku
(exclam.) really/very thin peel off goes
"Wow! It comes off incredibly thin!" ‣ **"Wow! He peels it incredibly thin!"** (PL2)

Jeff: それなのに　途中　で ちぎれない!!
Sore na no ni tochū de chigirenai
that even though it is part way at doesn't tear/fall off
"And even so, it doesn't break." (PL2)

- *sugoku* is the adverb form of the adjective *sugoi* ("amazing/awesome/incredible").
- *usuku* is the adverb form of *usui*, meaning "thin" for things that are flat like a sheet of paper, or in this case, the peeled part of the *daikon*.
- *mukete* is the *–te* form of *mukeru* ("peel off/be peeled"), and *iku* means "go." *iku* is added to the *–te* form of a verb when the action involves a continuing process of change, so *mukete iku* is literally "it goes on peeling/keeps coming off."
- *sore na no ni* = "even though that (is the case)" → "even so"
- *tochū de* = "part way/in the middle"
- *chigirenai* is the negative form of *chigireru* ("break/tear/fall off").

(continued on following page)

は、
はいっ！
東西新聞社
……
ジェフ
大丈夫かしら
……
38
37
39
40
41
42

(continued from previous page)

35

Ōfuji: 一本 の 大根 から 三メートル 以上 の 大根 の 帯 を むける ようになったら、
Ippon no daikon kara san mētoru ijō no daikon no obi o mukeru yō ni nattara
one of great radish from 3 meters more than of radish of sash (obj.) can peel when become so that
"When you get so you can peel a radish 'sash' of more than 3 meters from one radish . . ."

包丁 は どんなにでも 使いこなせる ようになる、これ が 出けな あきまへん。
hōchō wa donna ni de mo tsukai-konaseru yō ni naru Kore ga dekena akimahen.
knife as-for in whatever way can use/manage become so that this (subj.) if can't do is no good
"you'll be able to use your knife any way you want. (So) you have to be able to do this." (PL2; PL3)

- *–hon* is the counter suffix for long, cylindrical things, but changes to *–pon* when combined with *ichi* ("one").
- *yō ni nattara* is a conditional "if/when" form of *yō ni naru*, "become/get so that."
- *tsukai-konaseru* is the potential ("can/able to") form of *tsukai-konasu*, from *tsukau* ("use") and *konasu* ("deal with/handle/manage") ‣ "use at will/with dexterity/versatility."
- *dekena* is dialect for *dekinakereba* (negative conditional form of *dekıru*, "can/able to do") and *akimahen* is dialect for *ikemasen* ("is no good/will not do"), so *dekena akimahen* is the same as *dekinakereba ikemasen*, literally, "is no good if you can't do" ‣ "must be able to do."

36

Ōfuji: 夜 の 目 も 寝ずに 命がけで やってみなはれ。
Yo no me mo nezu ni inochigake de yatte minahare
night of eyes even without sleeping staking (one's) life try doing
"Try doing it as if your life depended on it, without even sleeping at night." (PL2)

Ōfuji: 本人 の 心がけ 次第で、 ほかの人 が 何か月も かかる こと を
Honnin no kokorogake shidai de hoka no hito ga nankagetsu mo kakaru koto o
the person himself of dedication depending on other people (subj.) many months take thing (obj.)
一週間で やってのける こと も 可能なはずや。
isshūkan de yatte nokeru koto mo kanō-na hazu ya
in one week do and finish thing even should be possible
"Depending on the depth of one's dedication, it should even be possible to do in one week what would take other people many months." (PL2)

- *nezu ni* is an archaic equivalent of *nenai de* ("without sleeping"), from *neru* ("sleep"). *Yo no me mo nezu* is a more "literary" expression for *nenai de*.
- *inochigake* is a combination of *inochi* ("life") and *kake*, from the verb *kakeru* ("stake/risk"). When suffixed to another word, *kake* usually becomes *gake* (see *kokoro-gake* in the next sentence).
- *honnin* = "the person him-/herself/the individual"
- *kokorogake* is a combination of *kokoro* ("heart/mind/spirit") and *kake*, from the verb *kakeru* ("stake/risk"), so it has the meaning "dedication."
- *nankagetsu* is *nani* ("what") plus *–kagetsu*, the counter suffix for months, so *nankagetsu* means "what number of/how many months." But *mo* after a number implies that number is a lot, and it has the same effect here, giving us *nankagetsu mo* = "several months/many months."
- *kakaru* means "take/require." *Hoka no hito ga nankagetsu mo kakaru* is a complete thought/sentence ("other people take several months") modifying *koto* ("thing").
- *yatte* is the *–te* form of *yaru* ("do"), and *nokeru* means "get (it) out of the way/finish." Together they imply the task is/would be quite a feat.
- *kanō* = "possibility"

37

Jeff: は、はいっ!
Ha- hai!
"Yes sir." (PL3)

39

Sign on Roof: 東西 新聞社
Tōzai Shinbun-sha
East West Newspaper Company
The Tōzai Shinbun Co.

- the main characters of this manga work for the *Bunkabu* ("cultural department") of a newspaper called *Tōzai Shinbun*. The vast majority of newspapers in Japan include the word *shinbun* ("newspaper") in their official titles (*Asahi Shinbun, Yomiuri Shinbun, Tōkyō Shinbun*, etc.). For the formal name of the company that publishes the paper, the suffix *sha* ("Co.") is added.

41

Kurita: ジェフ 大丈夫 かしら . . .
Jefu daijōbu kashira
Jeff okay/all right (I) wonder if
"I wonder if Jeff's all right?" (PL2)

- *kashira* is a mostly feminine ending that makes a question like "I wonder if/Is it perhaps?"

FUCK!!
(くそ!!)
45
44
43
もう
山岡さんっ
たら!!
47
ねえ……
修業の成果は
上がってるの
かしら……
46
49
50
48

44 **FX:** プツ
Putsu
(effect of "radish sash" being severed/breaking off)

45 **Jeff:** くそ!!
Kuso
"Crap!" (PL1)

- there is a Japanese slang word that corresponds more closely to the English "f–word" than *kuso*, (*kuso* literally means "excrement"), but it's not used this way as an expression of disgust/exasperation; it's also one of the few Japanese words you are unlikely to see in print.

46 **Kurita:** ねえ... 修業 の 成果 は 上がってる の かしら...
Nē *Shūgyō* *no* *seika* *wa* *agatte-ru* *no* *kashira*
say training of results/fruits as-for rising/being obtained (explan.) I wonder if
"Say, do you think his training is producing results?" (PL2)

- *nē* is used at the beginning of sentences to get the listener's attention, like "say/hey/you know?"
- *shūgyō*, "study/training," can also be read *shugyō*.
- *seika* combines the kanji for "become" and "fruit" to make a word that refers to the "fruits" of an undertaking.
- *agatte-ru* is a contraction of *agatte-iru*, from *agaru*, most familiar as the word for "rise/ascend." Among its many idiomatic meanings are "accrue (from)/be obtained."
- *kashira* makes a question, "is it perhaps/I wonder if," but, when addressed to another person, it often has the feeling of "Do you think . . . ?"

47 **Kurita:** もう 山岡さん ったら!!
Mō *Yamaoka-san* *ttara*
(exclam.) (name-hon.) (quote-conditional)
"You're terrible, Mr. Yamaoka!!" (PL2)

Newspaper: 馬
uma
horse
(a horse racing paper of some kind)

- *mō* ("now/already/[not] anymore") is used colloquially as an exclamation of aggravation/exasperation.
- *ttara* is a contraction of *to ittara*, the quotative *to* plus a conditional "if/when" form of *iu* ("say"). A person's name plus *ttara* makes an expression implying that the person somehow deserves to be criticized/chastised. When speaking directly to the person, it can also mean "if/when I say (your name), then (please) answer me," implying the speaker is making a second attempt to get a response from the person. Kurita starts with *mō* (in itself an expression of exasperation) making it clear she is not merely trying to get him to answer.

. . . to be continued in the next issue of MANGAJIIN

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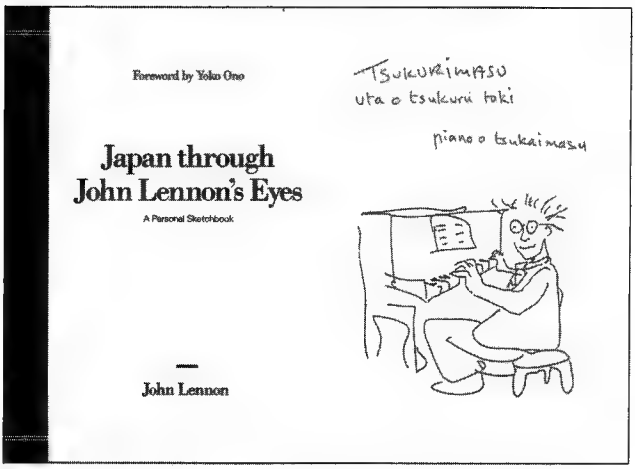

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Cross-Cultural Reading

Three books that take a look at how we look at things

Japan-Think, Ameri-Think: An Irreverent Guide to Understanding the Cultural Differences Between Us, Robert J. Collins. New York: Penguin Books, 1992. 208 pages, $10.00 (paperback).

Japan Times columnist Robert J. Collins — who speaks "fluent Japanese, unless his wife is in the same room" — presents this jokey collection of observations about American and Japanese perspectives. Covering topics from politics to pop culture, Collins moves from clever one-liners ("Going skiing either the day before or the day after 'Ski Season' is to be alone with nature") to more serious attempts at explanation:

> AMERI-THINK believes in individual initiative and freedom from government interference. "It's none of the government's business what we charge for air fares," for example, or "Survival of the fittest is what counts."
>
> JAPAN-THINK knows "We're all in this together, so what action produces the maximum benefit for the maximum of us?" (Japanese would consider mass suicide off Mt. Fuji before toying with deregulation of the savings and loan industry. Benefits and security for the maximum would be difficult to demonstrate.) Cooperation between business and government has been crucial to Japan's successes in the last century. (p. 75)

While Collins bends truth for the sake of humor (as with his assertion that "wearing a kimono, unless forced to by job circumstances, is not done by females between the ages of 22 and 55"), and his Japanese isn't always accurate (calling a ballpoint pen "*enpitsu*"), *Japan-Think, Ameri-Think* is still a fun, undeniably irreverent look at the two cultures.

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With Respect to the Japanese, John C. Condon. Yarmouth, ME: Intercultural Press, 1984. 92 pages, $11.95 (paperback).

A short, easy-to-read, insightful book, *With Respect to the Japanese* is a valuable guide for anyone who wants to understand the critical elements of Japanese culture affecting the way Japanese and Americans interact. Unlike many of the "recipe" books which provide simplistic lists of "do's and don'ts" for dealing with the Japanese, this book provides a solid foundation for understanding why Japanese and Americans behave, think, and see the world as they do, and offers concrete guidelines for effectively establishing relationships. The book is as valuable to Japanese as it is to American readers.

For Condon, empathy is the key to successful cross-cultural relations: see yourself as others do and look at others as they see themselves. Such understanding leads to respect, a commodity short in supply in these days of increasingly tense U.S.-Japan relations. With this as a starting point, he discusses the salient features of Japanese values and behavior as they affect communication, social and business relations, and management styles. While he focuses on cultural values and assumptions that underlie the behavior and thinking of Japanese, particularly what will embarrass, motivate, and earn their respect, he also emphasizes how important it is for Americans to understand the subtle and not-so-subtle influences of their own culture.

Condon makes his points simply and succinctly, and then provides insightful examples, anecdotes, and observations to reinforce them. The book is engaging, easily accessible, and above all, practical. It is refreshingly free of the abstract theory and superficial stereotypes which characterize some books attempting cross-cultural analysis of Japanese-American relations. Whatever your occupation or level of interest, if you can read only one short book about Japanese-American relations, *With Respect to the Japanese* would be a good choice. Another plus is that it can be read in only a few hours, which makes it a perfect cultural primer for people on the go.

The Japanese through American Eyes, Sheila K. Johnson. Stanford, CA: Stanford University Press, 1991. 191 pages, $8.95 (paperback).

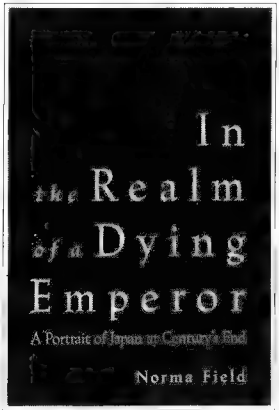
How have Americans' views of the Japanese developed over the years since Pearl Harbor? Researcher Sheila Johnson studied various pop culture media (best-sellers, cartoons, films, etc.) covering a fifty-year period from 1941 to find out.

As expected, she found that the "anti-Jap" sentiments of WWII were soon replaced in American minds by guilt over

(continued on p. 74)

In the Realm of a Dying Emperor

Norma Field.
New York: Pantheon Books, 1991.
273 pages, $22.00 (hardback).



In the late 80s, while the husk of the man who had seemingly forever held the title of Emperor of Japan lay dying a most protracted and public death, Norma Field spent a year in Japan examining the dark underbelly of Japanese nationalism and the price it exacts. The result is the exquisitely titled *In the Realm of a Dying Emperor*, a haunting meditation on death, renaissance, and the Japanese national psyche. Through detailed portraits of three Japanese iconoclasts, Field constructs a powerful critique of the government-endorsed web of nationalist symbols used to promote national solidarity. Each of her subjects has taken an unpopular stand against a a specific symbol — the flag, sporting events, apotheosis of dead soldiers, and imperial culpability of the Pacific war; all are linked to one epicenter: the emperor and the imperial mystique. Field's treatment tears the fabric of imagery which shrouds the official version of Japan (and to which many enthusiastic westerners subscribe), to reveal a nation that is far more fragmented and diverse than most people realize.

The value — indeed, brilliance — of this book lies in the way it weaves into each study insight based on personal, emotional experience as well as scholarly probity and analytic depth. To her understanding of Okinawa, still feeling the effects of strong American military presence, she brings the conflicts experienced as a child of mixed parentage, residing in a Japanese home while attending school at a nearby base. A widow's Christian religion, which leads her to protest her husband's deification as a protective spirit, evokes for Field memories of Christian relatives and less than charitable missionaries; the Nagasaki of Mayor Motoshima, recipient of death threats for insisting that the Showa emperor was partly responsible for prolonging the war, is linked to her increasingly agoraphobic and paranoic Nagasaki aunt. Like Japan, Field has her own ghosts to battle.

The style is dense and brooding, occasionally overly wordy and convoluted. Even careful readers will scratch their heads over prickly constructions such as this one, which required three readings to make sense: "While the sovereign lay bleeding . . . the public's appetite for 'self-restraint' was whetted by the establishment by local governments and the Imperial Household Agency at the palace of facilities for the expression of wishes for a speedy recovery" (p. 178). Moreover, it is unfortunate that Field feels obliged to encumber her rich treatment with ideological bias. The rhetoric often waxes thick and invasive, threatening to overwhelm her otherwise sensitive response. Okinawans are "treated as second-class citizens embracing the values of their oppressors [mainland Japan]" (p. 72); the notion of a magnetic levitation train is "capitalist fancy" (p. 118); the tradition of women tending the family altar is characterized as a "form of bondage" (p. 138). We become so inured to this heavyhanded stance that when a Japanese cousin is improbably dubbed a "Reaganite," we know that he too will be subject to her disapproval. But this flaw is redeemed when she finds a way to see him, too, as a victim. The conferral of victim's status seems to have an automatic redemptive function.

So effective is Field's personal treatment that by the end of the book, we feel that we have been offered a privileged glimpse into private terrain: the subjects of her study, the Japanese mind, Field's family, and Field herself. Her American father, alluded to but never clearly described, casts a long shadow upon the discourse. Only indirectly do we sense his powerful presence and influence. Similarly, the book does not take on the complex relationship between Japan and the United States. The United States is many things to modern Japan: father, subjugator, threat, democratic model, aging superpower, gasping economic giant, and now, it appears, petulant competitor. It is hard to imagine that this significant omission of the father comes from analytic myopia. Perhaps Field realized that battling those particular ghosts would open too many wounds — or that it would constitute a book in itself. I hope she writes it.

Ginny Skord is a professor of Japanese language and literature, and a regular contributor to MANGAJIN.

(continued from p. 72)

Hiroshima and the paternalism of an occupying nation. In the 1950s and 60s these ideas changed as tourism to Japan increased and soldiers returned home. They changed again in the 1970s and 80s, as Japan's growing strength provoked a new wave of examination. Yet Johnson also found ideas, often contradictory and oddly co-existing, which have persisted throughout the decades.

The image of a benign Japan was popular in the years following the war, with magazine articles emphasizing the humanity of the Japanese, especially in response to Hiroshima. Americans followed the progress of the bomb-scarred "Hiroshima Maidens," brought to the U.S. for plastic surgery and serialized in the *Saturday Review of Literature*. Imperial tutor Elizabeth Gray Vining's fond memoir, *Windows for the Crown Prince,* enjoyed twenty-seven weeks on the *New York Times* best-seller list.

At the same time the best-seller lists were cluttered with Pacific war stories, followed by the shōgun epics of the 1970s (and lately Crichton's business-as-war story, *Rising Sun*).

Considering the 1990s, Johnson observes that "if the second image — of cold-blooded, inflexible samurai — comes to dominate American thinking about Japan, then the two nations may once again find themselves in a situation reminiscent of the 1930s, when each country blamed the other for its policies in a self-reinforcing cycle of recrimination."

(continued from p. 75)

portion of the Unicode manual, called "The Unicode Standard: Worldwide Character Encoding, Version 1.0, Volume I." Addison-Wesley will also publish Volume II this year, which will include the Chinese-Japanese-Korean unified set of characters. The Consortium is conducting a series of workshop-seminars to educate developers on techniques for implementing Unicode and for converting from other standards. I believe we will see a very rapid conversion to the new standard in the next two years as the benefits of using it are proven by application developers.

Jim Caldwell is president of Pacific Rim Connections, a software and programming source for Japanese, Chinese, Korean, and several other languages.

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The Current Status of Unicode

Unicode is rapidly becoming an international standard. It was invented by a group of internationally-minded engineers from several computer companies who had grown frustrated with the limitations imposed by mutually incompatible national computer standards such as ASCII for American English, JIS for Japanese, GB-code for the People's Republic of China, Big-5 for Taiwanese, KS-code for Korean, etc. The inventors and developers of Unicode convinced their own companies to form a consortium to support Unicode's development, urged national standards bodies to support it, and have now reached an agreement with the International Standards Organization (ISO) to incorporate Unicode into the newest draft international standard for multilingual computing called ISO 10646.

The new ISO 10646, which is a 32-bit character code with a default 16-bit Basic Multilingual Plane, now includes Unicode as equal to the Basic Multilingual Plane and is virtually guaranteed to succeed in becoming the international standard — both in form and in practice. Chinese, Japanese, Korean and Taiwanese standards organizations have agreed to a common code for all the East Asian (Han) languages. Since their agreement, a few minor errors and omissions have been discovered, so they met in Seoul in March 1992 to extend their agreement to include these minor corrections. Meanwhile, ISO 10646 is circulating among the standards bodies of the world for final approval, and every sign is positive.

What is Unicode and What is the Basic Multilingual Plane? Unicode is a 16-bit code that, for all practical purposes, provides adequate coding for electronic communications in all the living languages of the world. A 16-bit code provides two to the sixteenth power, or over 65,000, code points for coding characters. As long as we are careful to distinguish the essential characters of every language from the various typefaces in which they are printed or otherwise displayed, we have no problem encoding dead languages along with the living ones. Characters also take on different shapes and usages in different dialects and cultures, and those differences must be preserved for effective communication, but as long as the essential meaning and function of the character is retained, we recognize that essence by assigning a unique character code. Then we take account of the differences in usage and meaning by using different fonts and typefaces as well as by using them in different contexts.

For example, there have been long, soul-searching discussions over the question of the letter "ü." It is considered a letter in itself by some cultures and a combination of "u" plus an umlaut by others. Each culture is, of course, correct within its own boundaries; therefore each will define its letters and even characters as culture dictates. However, an international standard must define characters from an international perspective — as long as that does not prevent any culture from defining its own character set as it sees fit for internal communications. In the case of "ü," the two forms have been preserved, seeming to endorse the idea that "ü" is not the same as "u" with an umlaut. If users choose to see them as identical, however, they are not prevented from doing so, by simply mapping one to the other whenever they do code conversions.

Some more interesting cases have occurred in sorting out the differences between Japanese *kanji*, Korean *hanja*, and Chinese *hanzi*. The experts in those countries, however, have come to the basic agreement that most of them are the same, with only typeface differences. The characters that were actually invented in Korea or Japan have therefore been listed and given unique character codes in Unicode and in ISO 10646. Other languages, like Mongolian and Tibetan, have not been fully standardized anywhere, so the Unicode/ISO standards for these languages are still in development.

The charts and tables illustrating the character codes for most of the world's languages are found in the Unicode manuals. The Unicode member companies are in the process of creating application programs using the new code. Some products that will be coming out in the next year are a Unicode version of Windows, a Unicode version of the Macintosh "System," international networking and telecommunications protocols that will use Unicode, and a number of "foreign" language fonts keyed to the Unicode character codes.

As a public service, the Unicode Consortium is making the code public, along with matching tables for converting between Unicode and other character-code standards. The Addison-Wesley Publishing Company, Inc., has published the non-Han

(continued on p. 74)

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French girl seeks to correspond in French with people all over the world who like anime. Please write to: Coryn Massot, Chemin de la Planquette, S.T.T., 83130 La Garde, France

Japanese female, 27, seeks friends who believe in Jesus Christ and like art, reading, travel and Japanese culture. Write to Youry, 4040 Prospect Ave. #1, Los Angeles, CA 90027

Ikebukuro American man wants to meet Japanese people to exchange translation practice. John, 5396-1809. 2-55-12-206 Higashi Ikebukuro, Toshima-ku, Tokyo

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I would like to get some Japanese science fiction books in Japanese (not manga - real books). Please write Stone, 2401 University Ave. W, St. Paul, MN 55114-1507

American girl, 21, seeks Japanese girls, 18-25 to correspond with. English please! Interests: manga, anime, American comics, sci fi, fantasy and music. Will try to answer all letters. Elin Winkler, 4936 Windsor Hill, San Antonio, TX 78239

American college student, 25, studying computer science and Japanese, would like to correspond in Japanese and English. Robert Staats, 110 Mohawk Dr., Boulder, Co 80303

American male airline employee, 26, wants Japan-based airline employees for pen pal connections. Love anime and Japanese pop music. Write me! James Little, RT 2, Box 88k, Apt. #1-2, Horseshoe, NC 28742

Who wants to write to a guy from Europe who loves manga and anime? Address: Steven Smet, Aalmoezenijestraat 31, 9860 Landskouter, Belgium

American male, 28, writer, seeks Japanese pen pals. Interests include Japanese culture/literature/haiku; jazz/blues/oldies; holistic health; racket sports, etc. B. Goodmann, 1038 Willow Ave., #5, Hoboken, NJ 07030

Japanese male graduate student, 23, seeks pen pals interested in Japanese. I'm studying linguistics, interested in teaching Japanese. Yoshito Katayama, 651 N. 15th St., #2R, Philadelphia, PA 19130

Male college art student, 19, seeks female pen pal in Japan interested in anime and alternative music. Write in English to: Chris Fulmer, 1798 Sunridge Dr., Ventura, CA 93003

American male, 20, seeks Japanese female pen pals. My hobbies include: anime, electronics and Japanese culture. Chad Jones, 960 Intrepid Ct., Del Mar, CA 92014

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French MANGAJIN reader, 30, would like to exchange letters with Japanese and non-Japanese interested in Japanese culture, travels, movies, H.R. Isabelle Rey, 7 Parc de Bearn, 92210 Saint Cloud, France

American, 27, seeks Japanese female for friendship and correspondence. Many interests, seeking sincere friend to help with Nihongo and cultural studies. Love for travel, art, language, music a must. Jim Hill, P.O. Box 1074, Beaverton, OR 97075

Japanese female, 23, seeks worldwide Monty Python fans. Write in English or Japanese. Michiko Araki, 3-17-40 Kowada, Chigasaki-shi, Kanagawa 253, Japan

American fan of Japanese culture, manga and anime seeks correspondence with Japanese, European and American fans of same! Paul Rigsby, 4414 Key Largo Dr., Jacksonville, FL 32218

American College Student, 20, wishes to gain Japanese pen pals interested in young adult popular culture and friendship. English-Japanese. Robert Johnston, 2895 Indian Lakes, Cedar Springs, MI 49319

American male, 33, seeks female Japanese pen pals (ages 25-35). I am just beginning to learn Japanese in Romaji. Would like to learn about Japanese culture, language and you. Write in English or Romaji. (Pictures are welcome) Tony Gates, 6213 Towar Gardens Circle, 5F, East Lansing, MI 48823

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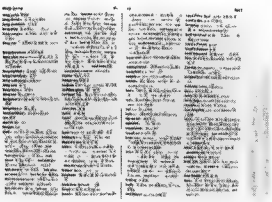

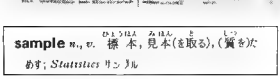

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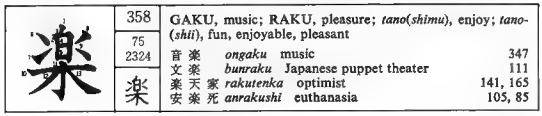

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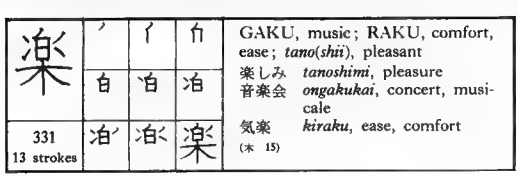
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嵐	*arashi*	storm
汗をかく	*ase o kaku*	perspire
病院	*byōin*	hospital
ちぎれる	*chigireru*	break/tear/fall off
窒息する	*chissoku suru*	suffocate
醍醐味	*daigomi*	the best/the epitome
弟子	*deshi*	disciple/apprentice
ドタバタやる	*dotabata yaru*	be noisy/make noise
鋭敏な	*eibin-na*	sharp/keen
不可能	*fukanō*	impossible
芸術家	*geijutsu-ka*	artist
御物	*gyobutsu*	Imperial treasures
計らい	*hakarai*	arrangement/good offices
花びら	*hanabira*	flower petal
判断する	*handan suru*	judge/conclude
跳ねる	*haneru*	spring up/bound/hop
発する	*hassuru*	emit/send off
包丁	*hōchō*	kitchen knife
施す	*hodokosu*	conduct/apply/perform
いちご	*ichigo*	strawberry
イキがいい	*iki ga ii*	fresh (fish)
生きる	*ikiru*	live/be alive
命	*inochi*	life
命綱	*inochizuna*	lifeline
祝う	*iwau*	celebrate/congratulate
自伝	*jiden*	autobiography
条件	*jōken*	conditions/terms
かえる	*kaeru*	change/exchange
輝く	*kagayaku*	gleam/shine/sparkle
神	*kami*	god(s)
必ず	*kanarazu*	definitely/without fail
考える	*kangaeru*	think/believe
患者様	*kanja-sama*	(medical) patient
感覚	*kankaku*	senses/sensation
可能	*kanō*	possibility
河原	*kawara*	(dry) riverbed
風	*kaze*	wind
切る	*kiru*	cut/slice (*v.*)
こぼれる	*koboreru*	spill/get spilled/fall/drop
心がけ	*kokorogake*	dedication/mental attitude
細かい	*komakai*	fine/small/minute
こなす	*konasu*	deal with/handle/manage
氷	*kōri*	ice
殺す	*korosu*	kill
首	*kubi*	neck
マヌケ	*manuke*	idiot/dunce/blockhead
まったく	*mattaku*	indeed/really
めぐり会う	*meguriau*	come across/meet
盲腸	*mōchō*	(one's) appendix
むく	*muku*	peel/skin/pare
無料で	*muryō de*	without charge/for free
鳴らす	*narasu*	(cause to) sound
寝る	*neru*	sleep/go to bed
熱する	*nessuru*	heat up
乗る	*noru*	ride (*v.*)
大げさな	*ōgesa-na*	exaggerated
怒る	*okoru*	get angry
遅い	*osoi*	late
お供え	*o-sonae*	offering (to gods/ancestors)
お嫁さん	*o-yome-san*	bride
終わる	*owaru*	finish/be over
練習	*renshū*	practice (*n.*)
理由	*riyū*	reason/cause/grounds
ロッカー	*rokkā*	locker
料理	*ryōri*	cooking/cuisine
作品	*sakuhin*	work (of art)
さらう	*sarau*	carry off/snatch/steal
静物	*seibutsu*	still life
成果	*seika*	results/fruits
洗面器	*senmen-ki*	wash basin
次第で	*shidai de*	depending on
しまう	*shimau*	finish/put away
審査	*shinsa*	examination/investigation
調べる	*shiraberu*	research/inquire into
主人	*shujin*	master/owner
手術室	*shujutsu-shitsu*	operating room
修練	*shūren*	training
出張	*shutchō*	business trip
掃除機	*sōji-ki*	vacuum cleaner
炊飯機	*suihan-ki*	rice cooker
涼しい	*suzushii*	cool (air)
大陸	*tairiku*	continent
とびはねる	*tobihaneru*	bounce/jump up and down
飛ぶ	*tobu*	fly (*v.*)
途中で	*tochū de*	part way/in the middle
特訓	*tokkun*	special/intensive training
とら	*tora*	tiger
とりつく	*toritsuku*	cling to/catch hold of
使い	*tsukai*	emissary/messenger
奪う	*ubau*	rob/steal/take away
生まれ変わる	*umarekawaru*	be reborn
うるさい	*urusai*	noisy/bothersome
わたる	*wataru*	traverse/cross
焼き殺す	*yakikorosu*	kill by burning to death
弓矢	*yumiya*	bow and arrow(s)
許し	*yurushi*	permission
図	*zu*	drawing/picture/illus.

The Vocabulary Summary is taken from material appearing in this issue of MANGAJIN. *It's not always possible to give the complete range of meanings for a word in this limited space, so our "definitions" are based on the usage of the word in a particular story.*

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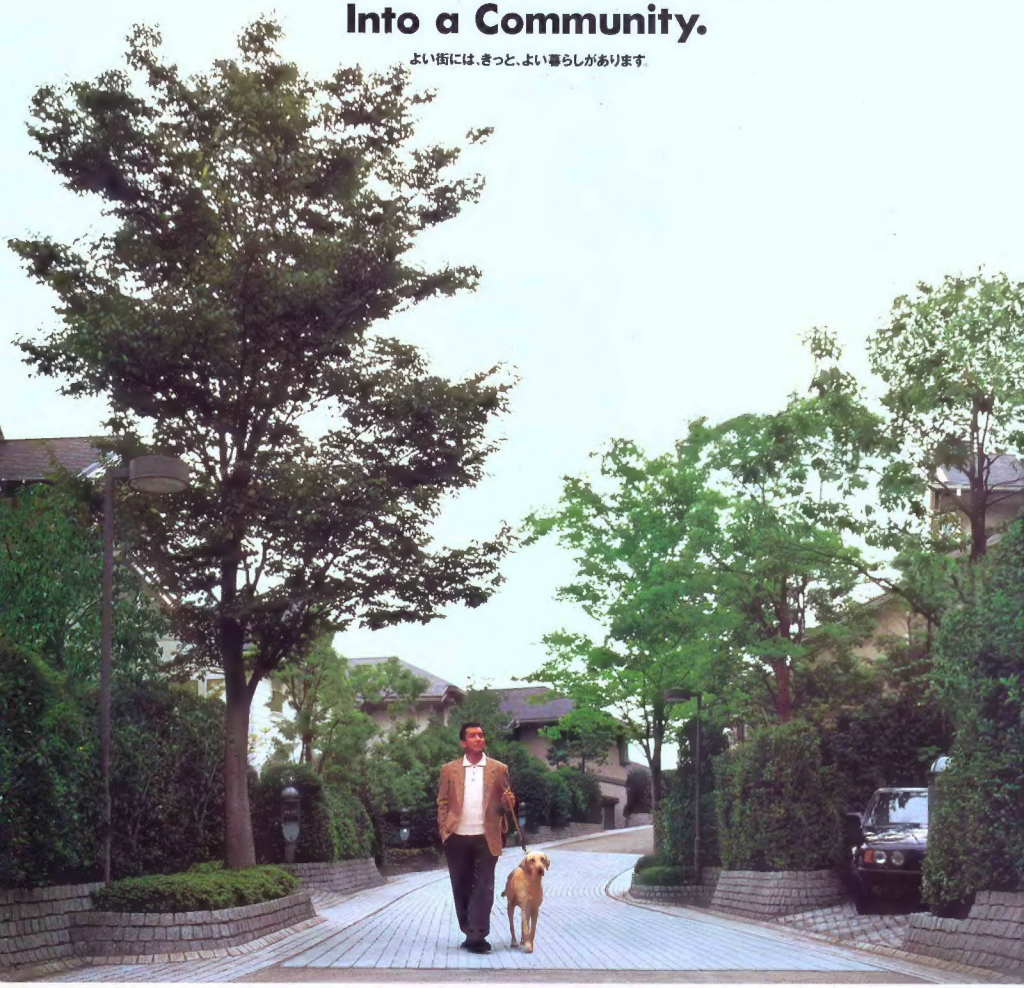

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